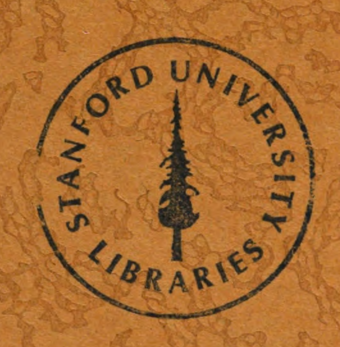
The Anglo-Saxon Metaphor
Gummere


STANFORD UNIVERSITY
LIBRARIES



THE ANGLO-SAXON METAPHOR.

DISSERTATION

FOR THE

ACQUISITION OF THE DEGREE

OF

DOCTOR OF PHILOSOPHY

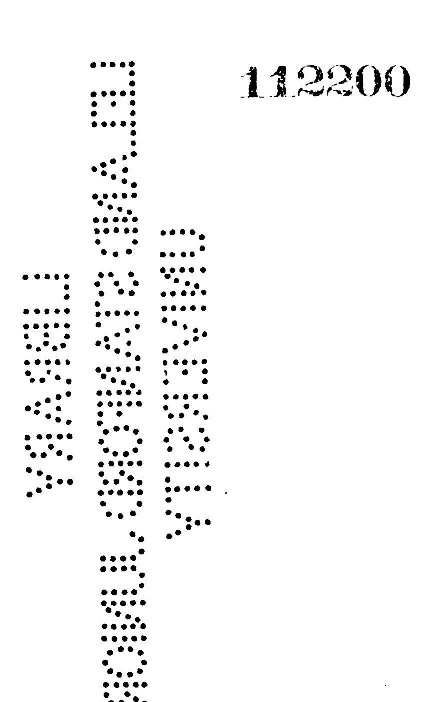
FROM THE

UNIVERSITY OF FREIBURG,

BY

FRANCIS B. GUMMERE.

HALLE,
E. KARRAS, PRINTER.
1881.



Professor Heinzel has written an interesting essay Ueber den Stil der altgermanischen Poesie (Quellen und Forschungen 10, Strassburg, 1875), which, while it confines itself mostly to Anglo-Saxon and Old-Norse for its examples, together with parallel quotations from the Vedas, aims at the establishment of certain conclusions in regard to Germanic poetry as a whole. In particular, he considers the Epithet; the Appositions that are separated from the word to which they apply; the pronoun placed in advance of the noun; Variation (repetition, parallelism); the changed succession of words. Then, with a spring from figure to trope, Similes; the so-called *Kenningar*; Sensual Expression. All these he finds in the Vedas, and therefore concludes 'dass die Poesie, welche den Germanen vor ihrer Trennung in Ost- und Westgermanen, das ist vor der Occupirung ihrer gegenwärtigen Wohnsitze, eigen war, über alle diese Formen gleichmässig, ähnlich der altindischen, verfügt habe'. Now came the breaking up of the common Germanic family. According to Heinzel's theory, of the above characteristics common to all, the Scandinavians lost the use of the pronoun in anticipation, but developed the 'Kenningar' quite out of proportion, as well as the changed word-succession. The West-Germans however (principally A. S. and H. G.) lose materially in regard to the simile and sensual expression, and give up the old form of the strophe (p. 49). H. now seeks (p. 50) a motive for these peculiarities. The figure of variation was especially developed. This rests, like the tendency to accent the root-syllable of every word, on the passionate character, the *Leidenschaft* of the Germanic race. [Cf. Scherer, zGDS. 2⁰ p. 87: 'diese Eigenthümlichkeit mag

aus dem leidenschaftlichen Naturell der alten Germanen fliessen' etc.] This peculiarity the Scandinavians preserved. But the High Germans and the Ingaevonic race gradually lost it, for they came in contact with Romanism and with Christianity.

To maintain this theory, several points must be taken for granted whose assumption seems hazardous. In regard to the Simile. The Old-Norse literature is fond of this trope (Heinzel, p. 16) both simple and developed. So are the Vedas, where the simile is often daring in the extreme. This coincidence emboldens Heinzel to assume the simile as a property of the common Germanic style. Is this warranted? Was not the simile specially developed in the classical Indian style? H. himself remarks (p. 3) that it is quite possible for similar processes to take place in separated nations, without assuming a common germ before they parted company. He goes on to say that for certain cases however, among them the above theory, this assumption is not valid: but, as it seems to me, he does not satisfactorily show why. The coincidence of Old-Norse and the Vedas establishes only a probability to match against the improbability. Leaving Old-High-German out of the question — it is unjust to draw general conclusions from the mere fragment left us — we find the Anglo-Saxon possessed by a strong aversion to similes. The foundations of A. S. poetry were laid long before it came in contact with either Romanism or Christianity, and after it did meet these influences, it maintained an independence that contrasts strongly with the later O. H. G. Only gradually did it borrow from its models; — so *rime* and *similes*, that occur at first sporadically, then more consistently. Had it been a decaying, degenerate poetry, it would have given up at once to the tremendous weight of the accredited style and manner of the clerical literature. The conquerors of Britain must have brought with them a flourishing, fully developed, national poetry: cf. Wîdsîð, and ten Brink's remarks, Lit. Gesch. p. 29, 30; and this was already unfriendly to the simile. If we still hold to H.'s theory, we must assume that the Anglo-

Saxon race, between the time of its separation from the common stock, and its conquest of Britain, lost the previous love and aptitude for the simile. But in their continental home they were nearly as isolated as the Norse were. Why should such a remarkable loss take place? H. gives only the influences of Romanism and Christianity, which, besides being impossible in themselves, do not apply here. It seems to me far more rational to assume a common lack to begin with; that Sanskrit, as well as Old-Norse, each in its own way developed the Simile, while the A. S. did not. To push everything back to Indo-Germanic, whether in word-formation or in peculiarity of style, is tempting, but dangerous, and tends to make the separate languages not active developers, but mere transmitters. Supposing now that the A. S. epos was developed out of the hymnic poetry, that in the process it lost certain of its old characteristics, that its passionate nature was weakened, that in place of the strophe arose an 'even, stately flow of rhythmic-moving speech' (ten Brink ib. 27), — are we not in precise proportion nearing, though not reaching, the Homeric standard? If the A. S. epos was 'frozen in the midst of its development', is it not in harmony with the whole process to find similes — the mark of the smooth-flowing epos — beginning, and not ending; to recognize in *fugle gelîcost* the germ, not a withered leaf, of the Homeric simile? And does not this justify us, in spite of the coincidence of the Vedas and Old-Norse, in denying the simile, at least in any advanced shape, to the common Germanic, and in referring its growth to the separate languages? It is easier by this theory to account for the presence of similes in Old-Norse than by the other for their absence in Anglo-Saxon.

Aside even from the suspicions recently thrown on certain phases of O. N. literature and mythology, it is more rational to suppose an exceptional development of the simile there, than to assume its loss where no adequate reason can be given, and where quite good reasons exist for the contrary. If it be urged that the strophe form was given up in A. S. and with it the simile might easily fall away,

the answer is evident. One is a metrical form that does not at all suit the epós, the other a trope that agrees with the epos in its inmost nature. So Chaucer adopted the couplet for the Canterbury Tales, dropping his favorite stanza; but he did not change his tropes. Deor's Song is strophic (Grein Bibl. I. 294) and there is not a simile in it from beginning to end. Wîdsîð is probably the oldest monument of A. S. poetry preserved to us: much of its material dates from before the emigration, consequently long before the conversion. In neither of them occur even long sustained metaphors: but everything is of that fresh, energetic, but artistically limited type, that we shall presently assume as characteristic of the A. S. metaphor. And surely no one will call Deor's comparison of others' troubles with his own a simile! The metaphors have a nature that ill agrees with the assumption that the literature had lost a part of its dowry: they signify rather a growing, a beginning. D. 4 *wintercealde wræce.* 24 *sorgum gebunden.* 29 *on sefan sweorceð,* and the like. So with Wîdsîð: *wordhord onleác*; *æðelu onwôcon*; *freoðuwebban*; *sciran reorde* (cf. *stefn . . . heaðotorht* Beów. 2552); the weapon-personification; — etc. All are genuine, uninfluenced A. S. metaphors, and there is no hint of a simile.

But Heinzel undertakes to account for the loss of the simile in A. S. It was, he says (p. 25) 'ein Zugeständniss an eine fremde Cultur' — like the assumption of rime. 'A concession to a foreign culture'. This seems extraordinary. The A. S. poetry took simile as well as rime from this 'fremde Cultur', and in proportion as the writers base their work on it, so much more do they employ simile along with rime. There are a few similes in Beówulf, remarks Heinzel (17, 18) but 'since the later christian poetry loves this adornment still less, we may consider them (the similes) as a legacy of the hymnic poetry'. I think not. If H. had looked a little closer at the last simile from B. that he quotes, he would have seen that it is of a very clerical type, and anything but a legacy from the old hymnic poetry. He does not give all of it. It runs: (B. 1608) 'that

it (the sword) all melted like ice, when the father (God) loosens the bands of the frost, unwinds the flood-ropes (ice), he who has power over times and seasons, — that is the true God!' Ettmüller in his Beówulf-translation — and no one will deny its excellence, aside from the 'Unwörter', as Grein calls them, — set the dangerous example of separating certain lines from the rest of the text, and regarding them as later Christian interpolations. The process is, of course, purely subjective. In the translation of the passage referred to (B 1608) — in his edition 1621 ff. — he takes "zerschmolz dem Eise gleich" as original, prints the rest as interpolation. This may please Heinzel; but does any one suppose that the "interpolator" would take up a completed sentence this way and patch it out, then stop again and let the original "song" continue? But this is the sort of thing subjective criticism inevitably leads to. And what does H. mean with his dictum that the later Christian poetry (i. e. Cynewulf and the religious poets of his time, for cf. p. 39) loves this adornment still less? In point of fact, the further clerical influences penetrate, the more similes are used. In the Phoenix (probably Cynewulf's) occurs a simile fifteen lines long, most elaborate in detail: and the Phoenix is as intensely christian a poem, with its warm, rich expression, its pathos, as anything could be: ten Brink says (Lit. Gesch. p. 70) that in it of all 'Old-English' poems, the spirit of Christianity is most perfectly represented. True, C. does not, as we shall see, copy in any servile way: but he is always influenced by the general spirit of his model; and we may be sure that if the spirit of Christian poetry discouraged similes, this long comparison would not be there. So the Panther, from the Physiologus, with its clerical interpretation of the allegory, has an elaborate simile, comparing the beast's skin with Joseph's coat. The Bible certainly took the first rank of all literature among the clergy, and what wealth of simile does it not contain! In Cynewulf's Christ, says ten Brink, occur similes for the first time 'in breiterer Ausführung', (p. 70). The author of Daniel becomes quite at home with similes. And when we reflect that the

allegory itself is, after all, a simile, with the 'like' suppressed; when we consider the strong love of all Christian poetry for allegory (cf. Ebert, Gesch. der christl. lat. Lit. im Mittelalter I, p. 271); when we count up cases in A. S. such as at the beginning of Christ (*þu eart se weallstân*, etc. e. g.), — and try at the same time to hold Heinzel's theory, we shall come into the sharpest contradiction possible.[1]) In

[1]) This holds good in another field. — The Nibelungen-Lied rests on traditions that certainly date back as far as those of the Norse literature. Here too are similes, but they occur mostly in the courtly parts, in the scenes where a new culture furnished the details. The 5th Aventiure gives such occasion. Stroph. (in Zarncke's edition) 283, 285 (cf. 826, and also Walther (Lachm.) 46. 15), 288 etc. Especially the last betrays its source:

Dô stuont so minneclîche daz Sigemundes kint,
sam er entworfen wære an ein permint
von guoter meister listen —

Nobody will accuse these of being 'a legacy from the hymnic poetry'. But, on the other hand, reminiscence, perhaps direct borrowing, from the old songs, is the famous 'fiddling' of the *spilman* Volkêr. Here we have a precise analogy to the A. S. metaphors to be noted hereafter, only more elaborated. The word 'like' is not expressed, nor is it thought of: there is no comparison, no simile. Our imagination nowadays is weaker, our thinking less concrete; our abstracting, comparing powers stronger; — hence we need a 'like' or 'as': the old singer saw the affair as a piece of actual fiddling.

Take the strophe 2019:

sîn videlboge im lûte an sîner hende erklanc.
dô videlte ungefüege der künege spilman etc.

or 2029:

er begunde videlende durch den palas gân.

2054 we have real simile near the metaphor: —

'dâ vihtet einer inne, der heizet Volkêr,
alsam ein eber wilde . . .
(2055) *sîne leyche lûtent übele, sîne züge die sint rôt:*
jâ vellent sîne dœne vil manegen helt tôt, etc.

We are in the middle of a scene where blood is flowing as freely as in any of the Norse sagas: the foundation must be very old. And so we find this trope precisely analogous to those in A. S. So Beów. 1522 *þâ se gist onfand þæt se beadoleóma bîtan nolde,* where, though less elaborated, the same naive and vivid trait is manifest. Still more like the above, because more worked out, is the place in Exodus,

fine, I think the real task will be to show why the Old-Norse, with its passionate nature, developed the simile at all. To refer again to ten Brink, the absence of similes in A. S. is explained by the fact that they require a certain balance and self-containedness; the poet must pause in his narrative proper, make a comparison, and point out its details. 'Solche Ruhe und schöne Heiterkeit war dem englischen Gemüthe fremd' (p. 24). It certainly was not present in the Norse character. According to Heinzel (cf. 25—32) the characteristic of A. S. poetry is a certain 'Artigkeit', which proceeds in part from the 'Erweichung des Gemüthes', as opposed to the Norse passion, rage and blood-thirstiness. This is shown especially in the epos, which, by the way, arose as consequence of the victorious conquest of England, where the principle of utter extermination animated the conquerors. Inside of a century, remarks H., the better part of the land was heathen, and what was left of Christian and Celt was 'hunted like the wild beasts' — (p. 28). This victory stimulated the epos, and that epos shows 'Erweichung des Gemüthes'! Not so with the Norse. Here all is passion, mad rage for blood. This characteristic is, according to Heinzel, the heirloom of the old Germanic stock, and one that must have agreed with and encouraged the simile. This result brings us into direct conflict with the reason give above for the lack of the simile in A. S. — One more point. On p. 38 we are told that the A. S. epos was distinguished by tenderness of feeling and idealizing representation, and that these qualities sprang from Christianity, which took so deep root with the conquerors of Britain. This influence preceded and influenced the Beówulf 'songs', and the unknown 'editor', who patched these together, put in still more of his sentimentality. That is, the influence

---

where the cloudy pillar is described as a tent (80—86). Not that the passages from the Nibelungen are folklike just as they stand, but they are based on the genuine, national trope; are drawn from popular tradition. The rapid strokes of Volkêr's sword, the changeful din of arms, the shouting and confusion, need only a lively imagination to seem real fiddling.

that softened the 'Wuth der Leidenschaft' and 'Wahnsinn der Kampflust' (p. 51), also brought about the loss of the simile — (p. 25).

With due recognition of the merits of Heinzel's investigation, it seems to me that the result is confusion. In opposition to this view of the A. S. style, I would uphold:

1. The passionate nature of the Germanic race is thoroughly opposed to the use and development of the simile. The lack of the latter in A. S. is entirely natural, and explains itself: while the presence of the simile in Old-Norse is an inconsistency that must be cleared up with special reference to locality and the peculiar circumstances of Norse literature. In addition to this, there are reasons connected with the general nature of the simile, to be found below.

2. The 'Erweichung des Gemüthes' is a peculiarity not of the Christian development of the A. S. race, but of that race in its inmost nature, a tendency to melancholy that extends throughout English Literature generally. That in quite modern times it was united to strength, endurance, pride and pugnacity, Dr. Sam. Johnson can testify.

3. It is quite necessary for the investigation that I shall shortly make, to consider Beówulf as essentially a heathen poem. H. assumes (p. 38) that 'its prominent characteristics were derived from Christianity'. This is exaggerated, to say the least. The separate 'songs', then were composed after the conversion, and the last 'editor' added yet more of the new spirit. This patchwork theory leaves little of the Germanic element to a poem commonly looked on as an excellent reflex of the spirit of our heathen forefathers. More plausible, and better accordant with facts, is the other theory, that a poet-monk, not long after the conversion, thoroughly acquainted with the old traditions and imbued with their spirit, often drawing his material directly from the songs of wandering *scôpas*, wrote the poem as we have it, adding now and then a saving clause as protest against the frailties of his subject. This means thoroughly heathen material, with no *positive* Christian treat-

ment. The other theory makes the material Christian from the beginning. All those irregularities that Müllenhoff takes up (Haupts Zst. 14. 193 ff.) are explained as Müllenhoff would himself explain the parallelisms in a single sentence — by the love for repetition, and by the imperfect development of artistic form.

4. The importance of the subject demands a rigidly inductive method of examination. Before we compare the different branches of Germanic literature in regard to style, with a view to general conclusions, we should carefully investigate them separately. I cannot see how this is to be done, if we leave out, as Heinzel does, a feature in poetry of such importance that among externals it is to be ranked next to metrical form. I mean the metaphor.

For I assume that the metaphor is corner-stone of all poetical style. Personification is metaphor. So is allegory. The simile is only a developed, so to speak, *conscious* metaphor. True, the books teach the opposite. 'Die metapher ist eine abgekürzte vergleichung', says Wackernagel, (Poetik, p. 395). Breitinger, in his Kritische Abhandlung von der Natur u. s. w. der Gleichnisse, (Zürich, 1740) says: 'Die Aehnlichkeiten und Verwandtschaften der Dinge, samt ihrem besondern Verhältniss gegen einander, werden vermittelst eines Vermögens des Verstandes wahrgenommen .... Demnach sind die Gleichniss-Bilder die erste Würckung des Witzes oder Geistes.' All this is true logically and theoretically; but it is not true chronologically and practically. Chronologically the simile is based on the metaphor. I do not even admit that the original A. S. metaphor was a sort of enthymeme with suppressed simile — of which it was unconscious — for a foundation, as when one now says 'the arrow flew along'. We must clear our minds of all preconceived rules or conditions, and approach the subject from a purely natural standpoint, holding fast to the maxim that precision is not to be expected in early language-stages. A confusion, or if one will, flexibility of terms is the real origin of the metaphor. Take a homely example. If a man, absolutely ignorant of civilized life, be shown a house

and its name be impressed on his mind, as soon as he sees — we will say — a barn, he will call the latter without hesitation a house. He is corrected and taught the name 'barn'. On seeing the house again he is quite likely to call it in turn a barn: and so on, until gradually his ideas are clarified, he recognizes the differences, and connects the proper name with each. Now he is in condition, not however before, to say, for example: 'this house is cold as a barn', or — 'this barn is as comfortable as a house'.

Precisely analogous is the case with what we call the picturesque, figurative language of early stages of poetry. Its metaphors are spontaneous, often unconscious. In later times, the reverse in the case; and we first make an elaborate simile, then shorten it into a metaphor, according to Wackernagel's definition. But this is only when poetry is in an advanced state, language precise, and sharp boundaries drawn. When Cynewulf (Phoenix, 212) calls the bird's nest a *hûs*, that is no metaphor. Now that the application of the word is more limited, it is a sort of metaphor, though hardly e. g. with children.[1]) Before this process takes place, the poet finds his chief art in repeating a number of expressions that fit the object or action described. Hence the variation that Heinzel rightly adduces as so characteristic of our old poetry. But it is quite another matter to turn from the object or action and describe something totally foreign. It requires quite other talent. Between the variation, which is syntactical, and the simile, which is a trope, lies the beginning of all tropes — the metaphor. So that it is perfectly natural when we find in A. S. poetry variation most prominent, then metaphors (in this case intended, conscious); then attempts at similes, mere timid beginnings,

[1]) The parallel between individual and complex social, political or literary development, holds good in this respect. Let any one pay close attention to the language of young children: it is rich in metaphor, but barren of simile; putting fuel on a fire is literal "feeding" to a three-year-old child. When they get on the play ground at ten or twelve, they begin with "run like a deer", etc.

which, in the uninfluenced A. S. style, do not get beyond such a stage as *fugle gelícost.*

Not only in concrete objects: the same development of similes out of metaphors holds good for abstract ideas. The mind forms a new notion, but has no precisely fitting word for it, grasps therefore at the first convenient concrete expression. Most certainly one did not first say: 'I feel misfortune as if it were clutching me', but — 'Misfortune seizes me'. Only after 'misfortune' was conceived as an abstract occurrence, and certain words had lost their concrete, sensual force, was it possible to make such a simile.

In this way the deliberate metaphor presupposes a gap between the concrete and the abstract, between animate and inanimate, and the like. Before that, one cannot talk of conscious metaphors, but only of a picturesque confusion of names. The advanced stages of the metaphor become possible as soon as concrete may be expressed by abstract, and the reverse. The flexibility of application is checked by the rigid classifying process and its results; and, working down, concrete groups are separated, and conscious metaphors made possible there also. But the increase of mental activity is accompanied by a corresponding decrease of poetical vividness. To use a familiar illustration — and Piper has lately applied it to the High-German Lautverschiebung — if one throws a pebble into smooth water, the immediate circles are, though narrowest, the most powerful: the further they spread, the feebler they become. So with the metaphor. In its early stages, it has an enormous intensity, but a merely momentary duration. Its perfection lies between the extremes, where the intensity is not yet lost, while control and sustained power have been reached. So it is in Shakspere's hands. Even he would shrink from such a bold, nervous, compressed metaphor as to say with the Exodus poet 'the mightiest of sea-deaths lashed the sky', instead of 'the ocean that was engulfing the army rose to the clouds'; or with Beów. 2358 *hiorodryncum swealt,* — 'he died of sword-draughts', i. e. by the sword that drank the flowing blood. Heinzel, by the way, in quoting this, is

not very clear in his remarks. He cites it (p. 23) as an instance of the attempts (he calls them 'schüchtern'!) made by the A. S. poetry to approach the standard of Norse and Vedic. He says it is a combination of the image of the death-drink (Todestrank) with the representation of a sword-stroke; and explains: 'Hredhel's Nachkomme starb an einem Schwerttrunk, von der Waffe getroffen'. Just what H. means by the mixture of images and by the 'death-drink' is not clear: but what the trope means is plain enough. Weapons are personified, and (just as in Norse, cf. Weinhold, Altnord. Leben, p. 197) the favorite term for their cutting is 'bite', as of a snake. When a man is killed by the sword, it drinks his blood: he dies of its 'draughts'; which is by no means what one commonly understands 'death-drink' to signify. And there is no 'mixing' of figures at all: the idea of drinking a sword-stroke is too clumsy for even the worst poet.

As with the metaphor, so with personification. To the primitive man, every object is personified. The merest natural occurrence is a personal act, with will and passion behind it. This rough anthropomorphism, losing ground, allows a conscious process of personification to take its place; or, as Wackernagel would say, there begins a strife of Reason and Imagination. Hence the questions that must be asked at every case of metaphor: Is this a conscious, attempted metaphor, or only an involuntary confusion of names? Is this a deliberate personification, or is it a mythological fossil that once was a part of man's vital, implicit belief? With simile and allegory, there is no need of question, for they express their own scepticism. Thus we see, that, assuming a process of development for the metaphor, this is best measured by the amount of self-consciousness in the metaphor, and by its ability to maintain a separate, sustained identity from mere statement of fact. And now to come closer to the subject, and apply this test to the metaphor that we find in Beówulf and in the poems grouped under the name Cædmon. I choose these as basis for my investigation from obvious motives. Beówulf ought

to afford the national types untroubled by foreign influence. Cædmon — the name is convenient — maintains mostly an objective treatment and native, epical manner, yet handles foreign subjects. Lastly, for a different purpose, I take a poem that can be directly compared with its admitted original, likewise a poem, and of great merit. This is the Phœnix. Thus we have three distinct types on which to base our judgment: first, what should be purely national in matter and manner: secondly, the same national manner dealing with foreign (prose) material : lastly, a direct comparison of a poetical allegory with its original, an original full of the best examples of classical style. From these we gain a fair idea of the A. S. metaphor. Not to speak now of influences, we find that in its undoubted, original form, it is characterised by the national tendency quickly to strike a hard blow and then try somewhere else. It was too difficult for the A. S. poet to turn quite away from his narrative, and express his meaning in a series of remote though parallel images. To intensify a thought, an object by a quick, nervous allusion is his art. Hence the metaphor is usually confined to one or two words. Hence so many expressions like *sǣ-hengst* for boat, *hilde-nædran* for arrows, and the like.

The stage in which the A. S. metaphor naturally belongs, may be best illustrated by a comparison with later developments. A striking instance is afforded by two parallel passages in Genesis and Shakspere's Hamlet.

The point is to describe the starry heavens. G. 955 *he . . . lêt . . . wesan hyrstedne hrôf hâlgum tunglum.*

Hrôf is here, like so many kindred expressions, on the boundary line between trope and plain statement: analytically, from our standpoint, it is certainly a sustained, consistent metaphor; but hardly for the A. S. poet. The heaven is *hrôf* κατ᾽ ἐξοχήν: G. 153 *under fæstenne folca hrôfes,* D. 407 *ofer worulde hrôf*, D. 442 *on héahne hrôf heofona rîces,* Judith 67 *under wolcna hrôfe.* The flexibility of application renders exact definition difficult. So, too, the expression *'hyrstedne'* stands for itself, without any con-

sistency — necessarily — with *'hrôf'* — A sword could be *'hyrsted'*: B. 672; a swan's feathers are her white *'hyrste'*: Riddle 11, 8. Finally, *'hâlgum tunglum'* states a literal fact. Thus no approach to artistic unity, — a merely loose connection. Now compare Hamlet 2, 2, — *'this majestical roof fretted with golden fire'*. Here, 'roof' is without question architectural, and is closely joined to 'fretted', which was undoubtedly a technical term (cf. Dietrich in Haupt's Z. 10, 217, article on Schnitzwerk); and 'golden fire' as applied to the sky ('doubt thou the stars are fire') is 'fiery gold' for the roof. The same parallelism is thown by comparing 'Wunder der Schöpfung' (p. 213 in Grein's Bibliothek I) v. 19, which runs: *bewriten* (so ms.; Gr. *bewrîtan*) *in gewitte wordhordes cræft*, where three different metaphors are crowded together, with Hamlet 1, 5 — 'from the *table* of my memory I'll *wipe away* all .... *records* that youth and observation *copied* there'. — Or note the elaboration of the idea from Sat. 546 *fulwihtes bæð* (i. e. Christ's blood) to Giles Fletcher's 'bath of sin'. Such is the general nature of the A. S. metaphor. There is a gap between concrete and abstract, but it is narrow, and the poet leaps from one to the other without any sense of inconsistency. Cf. G. 695 *þæt he godes yrre habban sceoldon and helgeþwing*; G. 2276 *hwonne of heortan hunger oððe wulf sâwle and sorge somed âbregde*; E. 463 *rodor swipode meredeáða mǽst.* Also cf. E. 326—330, and many other examples. Just so too, a short simile belongs to the poetical style, but timid, momentary, and never — I speak, of course, of the national, uninfluenced form — painted out in detail: *fûgle gelîcost* is a familiar example. In every instance that comes in conflict with this general type, I assume an influence either of the biblical figures or of those in the Latin literature of the church. This influence is wide-spread. Sometimes it results in mere schoolmaster's dictating, as G. 2739 *his scippende under sceade fôr hleówfeðrum þeaht* (cf. Psalm 91, v. 1 and 4). Sometimes however it exercises a healthy influence, and such is the case with the Exodus poet. He writes thoroughly in the national manner, but still has

acquired a consistency in handling particular figures, that must be ascribed to his knowledge of foreign style. The highly poetical passage 446—514 affords many instances. The heaped-up waves are represented as fortress-walls: the Israelites pass safely through; but when the Egyptians come, Ocean, the hoary warrior, falls upon the fortress with ancient sword (*alde mêce*) and sends the ruins crashing down upon the host. Each particular figure is in matter national; but the consistent manner of handling betrays a healthy influence from more classic models.

For example, compare with the passages cited above (G. 2276, W. der S. 19, and G. 695) this from Exodus — so similar and yet so different — v. 483 f.

wicon weallfæsten, wægas burston,
multon meretorras, —

the same crowding of figures in detail, noticed above, but a consistent carrying out of the general figure. — Two more points, and then I shall proceed to lead forth my evidence. One is quite often in doubt whether to call an expression in question a metaphor or a simple statement of fact. In Genesis (318) we are told of the fallen angels, *hyra woruld wæs gehwyrfed.* Is this mere prosaic statement of the fall from heaven to hell? Or is it as one would mean it now — 'their entire being and mode of life was changed', that is, metaphor? Again, in Personification, mostly external resemblances are taken into account: psychological distinctions savor of imitation. 'The heavens weep', is thoroughly native; but, as a later writer could say, 'the heavens weep at our disunion', were too far-sought for the national style. True, the *roderas reótað* (B. 1376) has a sympathy, but only a general, external sympathy, with Hrôðgâr's feelings.

Let us first see how the A. S. poetry fared with direct models — and those poetical — before it. Aelfred's translation of the Metra of Boethius hardly suits our purpose: Aelfred was not a poet, and he is too late for the average date of the best A. S. poetry. Cynewulf is thought to have

written the highly poetical Phoenix. Graver is the doubt as to the authorship of the original: *Carmen de Phœnice — Lactantii Firmiani ut creditur, sive veteris cujusdam poetæ.* Ebert (Gesch. der. Chr.-lat. Lit. I, 94) inclines to favor the assumption of L.'s authorship. The connection of the two poems is taken for granted; although one or two points almost tempt to the assumption that a work based on the Latin poem known to us, and containing a more positive Christian stamp, as well as an explanation of the allegory (cf. A. S. 381—677) may have lain before Cynewulf. But this is hardly likely. We must assume that the old poets at least sometimes worked independently; and the hunt for 'Quellen' can be overdone. Let us see then how C. treated his model in regard to style. The result of the comparison will increase our respect for his independence, his discernment, his poetical taste. In fact, as Sweet remarks (A. S. Reader, p. 165), tbe Phœnix of Cynewulf 'is practically an original work'. The style betrays a sturdy, self-trusting character. The influences that affect it are indirect. It is an apt illustration of the Eastern proverb, 'a fig-tree, looking on a fig-tree, becomes fruitful'; example stimulates its growth and bloom, but it does not hang borrowed fruit on its branches.

L. 2 *qua patet æterni maxima porta poli.*

C. 11 *þǽr bið open eádgum tôgeánes onhliden hleóðra wyn, heofonrîces duru.*

L. 4 *sed qua sol verno fundit ab axe diem.*

C. leaves untouched.

L. 6 *nec tumulus crescit, nec cava vallis hiat.*

C. — Mythological allusions find no response in the A. S. poem, except where a biblical interpretation is at hand. So when L. 11 says:

Cum Phæthontæis flagrasset ab ignibus axis,
ille locus flammis inviolatus erat,

C. simply says (39): *ne him lîg sceðeð ǽfre tô ealdre.* On the other hand, L. 13:

et cum diluvium mersisset fluctibus orbem,
Deucalioneas exsuperavit aquas.

C. 41: *swâ iu wætres þrym*
ealne middangeard mereflôd þeahte,
eorðan ymbhwyrft, þâ se æðela wong
æghwæs onsund wið ŷðfare
gehealden stôd etc.

One may here compare Aelfred's rendering of (Boet. Metr. III. II, and Aelfr. Metr. 13. 57 f.)

Cadit hesperias Phœbus in undas,

with

merecondel scŷft on ofdæle.

L. 15—21 has a row of the usual classical personifications, — *morbi, senectus, mors crudelis, egestas obsita pannis, curæ insomnes,* etc.

C. hardly preserves a trace of the personification. The nearest approach is (53) *lâðes cyme.* Equally unresponsive is he in the two following cases.

L. 22: *nec gelido terram rore pruina tegit.*

C. 5 : *ne se hearda forst*
caldum cŷlegicelum cnyseð ænigne.

L. 23: *nulla super campos tendit sua vellera nubes.*

C. 60: *þær ne hægl ne hrîm hreósað tô foldan.*

C. did not follow this pretty example; but the translator of the Psalms shows what attempts to force foreign style on native poetry can sometimes bring about. Psalm 147. 16 of our version has the same trope: He giveth snow like wool. The A. S. version (Grein, 147 Ps., 5) limps awkwardly after, 'sed longo intervallo', with:

He snâw sendeð samed anlîce,
swâ þu wulle flŷs wolcnum bringe, etc.

The expressions for the fountain (L. 27, C. 67) agree: *erumpens* and *brecað*; but are hardly metaphors. Cf. Béow. 2546. Noticeable is the way in which C. avoids the oxymoron *'vivit morte refecta sua'* (L. 32). — The dawn is a favorite bit of description with the epos generally. L. of course uses the classical machinery, and with considerable success: (35 sq.)

Lutea cum primum surgens Aurora rubescit,
Cum primum rosea sidera luce fugat, etc.

C. with better taste than certain of his successors on the same soil, falls back on the native traditions; 91—96 we have the whole wealth of A. S. 'variation' in the different names for the sun: *godes condelle, glædum gimme, æðelast tungla, fæder fyrngeweorc, torht tâcen godes.* — L. 37 *pias ... in undas*, and 38 *e vivo gurgite:* the first has nothing in C. to correspond; the second C. 109 *of þâm wilsuman wyllgespryngum.* — L. 43:

> *Atque ubi sol pepulit fulgentis lumina portæ,*
> *Et primi emicuit luminis aura levis,* etc.

is a little awkwardly rendered in C. 120:

> *Sôna swâ seó sunne sealte streámas*
> *heá oferhlifað*, etc.

L. 45 *modulamina fundere cantus:* nothing corr. in C.

L. 55: *celeres horas*; C. 146 simply *tîda.*

L. 60: *ac se reddiderint tempora longa gravem.*

C. 153: *þonne bið gehefgad haswigfeðra*
gomol geârum frôd.

L. 61: *ut reparet lassum spatiis urgentibus ævum.*

C. leaves untouched; in fact, assigns no further purpose for the journey. L. 64: *mors ubi regna tenet.* C. 157: *þǣr nô men bûgað eard and êðel.* — L. 73:

> *Tum ventos claudit pendentibus Aeolus antris*
> *ne violent flabris æra purpureum.*

C. simply (182), *þonne wind ligeð, weder bið fæger* etc. As said before, C. avoids oxymoron, and the like. So L. 77 *seu nidum, sive sepulchrum: nam perit ut vivat; se tamen ipsa creat.* — L. 80—88 gives a poetical list of the spices etc. that the Phœnix gathers. Several metaphors occur: e. g. 86: *turis lacrimæ.* C. does not attempt the list, but merely says *æðelstenca gehwone, wyrta wynsuma.* — Again oxymoron, L. 95 *genitali morte* (cf. 90 *vitalique toro*), unnoticed by C. — L. 96 *flammas parturit ipse calor*; L. 97 *de lumine concipit ignem.* C. is literal. The short simile L. 107 f. is a long one (243—257) in C. and of totally different nature.

L. 111: *Ambrosios libat cœlesti nectare rores.*
Stellifero teneri qui cecidere polo.

C. 259: *nô he fôddor þigeð*
mete on moldan, nemne meledeáwes
dǽl gebyrge, se dreóseð oft
æt middre nihte.

L. 120, the new Phœnix gathers together the ashes and mixes the spices *ore pio.* Not in C. In the description of the bird, L. 125 sqq. C. 291 ff., C. is much more literal, L. full of figure and allusion.

L. 128: *cum pandit vestes Flora rubente polo.*

L. 133: *Iris*
pingere ceu nubem desuper alta solet.

Not in C. — L. 137 sq.

Ingentes oculi: credas geminos hyacinthos,
quorum de medio lucida flamma micat.

(*Hyacinthos* = amethysts, as in Pliny). C. 301 has:

Is seó eággebyrd
stearc and hiwe stâne gelîcast,
gladum gimme, þonne in goldfate
smiða orþoncum biseted weorðeð.

Finally, C. follows with *onlîcast peán . . . þæs gewritu secgað,* the *pavonis . . . figuram* of L. — Not seldom we can register a clear gain for the A. S. So C. 26:

ac se æðela feld
wridað under wolcnum wynnum geblôwen.

is an improvement on L. 10:

perpetuæ frondis honore virens.

This is enough to do away with any notion of servile copying. For the general influence on Cynewulf's style exercised by the Latin, especially in figure and syntactical relations, cf. ten Brink, Lit. Gesch. p. 70.[1])

---

[1]) This essay was already in the printer's hands when I noticed and read Gäbler's essay "Ueber Phoenix" in Anglia III, 488 ff. In a particular section (491—502) he treats "die Behandlung der Quelle". This is concerned with the general coincidence, and only incidentally with the style. G's object is totally different from mine, and I notice this only because some of the above remarks might otherwise seem unacknowledged borrowing.

Let us now consider the metaphors that occur in Beówulf and in the poems found in Cod. Jun. XI of the Bodleian Library, commonly quoted, since Franciscus Junius, as Cædmon. I follow Grein's division for the latter, — Genesis, Exodus, Daniel, Satan (or Christ and Satan) — although Sievers, (Der Heliand und die Angelsächsische Genesis) and Rieger, (Zeitschrift für deutsche Philologie, Bd. VII. S. 6, note) as well as others, have shown that a further separation is necessary. — My grouping is not as rigidly exact as it might be, but will suffice for the purpose.

I. One concrete object is expressed in terms of another, whereby a gain is made in vividness and immediateness of impression.

a) The greater is expressed by the less, the distant by the near, etc. Many of these were not felt as metaphors.

G. 102 *of hleó sende (hleó*, covering, = heaven). E. 79 *dægscealdes hleó wand ofer wolcnum.* Grein (with?) 'die decke der sonne, d. i. die Wolkensäule'. *Hleó* with the meaning 'cover', which is primitive, occurs five times in Cædm., not at all in Beów. In Beów. used figuratively as 'protector'. — G. 144 *heht . . . . weorðan hyhtlîc heofontimber.* — E. 127 *sǽfæsten landes æt ende leódmægne forstôd*, (i. e. the sea). S. 520 *ût eode . . . of þam fæstenne* (= the grave). G. 153 *under fæstenne folca hrôfes.* G. 955 *lét . . wesan hyrstedne hrôf.* G. 2898 *þæt he on hrôfe gestôd heán landes.* E. 298 *ôð wolcna hrôf.* E. 571 *under wætera hrôfas.* D. 407 *ofer worulde hrôf.* D. 442 *heáhne hrôf heofona rîces.* Cf. 'should have ascended to the roof of heaven'. Ant. and Cleop. III 6. In B. always in literal sense except 1030 *ymb þæs helmes hrôf.* — G. 1393 *ofer holmes hrincg* G. 2853 *steápe dûne hrincg þæs héan landes.* — G. 342 *wearp hine* (Satan) . . . *niðer on þæt nióbed* (hell). B. 963 *ic hine heardum clammum . . . on wælbedde wrîðan þohte.* G. 1010 *hwæt befealdest þu . . . on wælbedd wǽrfæstne rinc?* (murder of Abel). B. 2900 *nu is . . . . . dryhten Geáta deáðbedde fæst* (i. e. B. lying by the dragon's cave, hence = he is dead, like the usual circumlocutions). B. 3033 (the same situation as the last) *fundon þâ . . sâwulleásne hlinbed healdan.*

('Ms. *hlim-*; Grimm *hlin-*'). — A favorite metaphor and genuinely national. Cf. Psalm 102, 15 *gærsbed* = grave; Riddle 81, 24 *grund-bedd* = ground; Andreas 1094 *hildbedd*, — etc. — G. 1166 *under rodera rûm.* — G. 1494 *stâh ofer streámweall* (the shore, bank). E. 467 *holmweall âstâh.* B. 1924 *sǽwealle neáh.* B. 2980 *(lêt brâdne mêce) brecan ofer bordweall*, wherewith cf. Byrhtnoth *he bræc þone bordweall*, i. e. the wall or mass of shields. — B. 2072 *heofenes gim*, the sun, as often. G. 2538 *þá sunne up folca friðcandel furðum eode.* E. 115 *heofoncandel bearn.* B. 1571 *efne swâ of heofene hâdre scîneð rodores candel.* B. 1965 *woruldcandel scân.* — Shakspere uses the metaphor only of the stars: Merchant of Ven. 5, 1 'blessed candles of the night', and Rom. and Jul. 3. 5 'night's candles are burnt out'; but in the poem ascribed to Chaucer, 'The Complaynt of Mars and Venus', 7: 'Loo, yonde the sunne, the candel of jalosye!' E. 60 *wǽron land heora lyfthelme beþeaht.* B. 1789 *nihthelm geswearc.* — cf. Riddle 4, 64 *under lyfte helm.* — E. 73 *bælce oferbrǽdde byrnendne heofon, hâlgan nette hâtwendne lyft.* — E. 93 *him beforan fôran fŷr and wolcen . . . beámas twegen.* E. 111 *byrnende beám.* E. 567 *wuldres beám.*

Beám in these cases = fiery pillar, or pillar of cloud. — E. 287 *fâmge feldas* (the sea). E. 107 *heofonbeácen âstâh ǽfena gehwam.* B. 569 *leóht eástan com, beorht beácen godes.* — E. 463 *randbyrig wǽron rofene* (the separated waves of the Red Sea lifted up like city walls). — B. 1609 *þonne forstes bend fæder onlǽteð.* B. 1610 *onwindeð wǽlrâpas* (both in clerical simile). — B. 1861 *ofer ganotes bæð* (cf. Andreas 293 *ofer fisces bæð*). Gen. 205 *geond hron-râde.* B. 10 similar. — B. 1429 *on segl-râde.* B. 200 *ofer swanrâde sêcean wolde mǽrne þeóden.* — B. 1208 *ofer ŷða ful:* 'the beaker of the waves', i. e. the sea, as we conversely say 'a foaming beaker' with a slightly hinted comparison. E. 295 *nu se âgend up ârǽrde reáde streámas in randgebeorh* (cf. E. 463 above: Gr. 'munimentum marginale'). — In this place belongs the figurative description of the cloudy pillar E. 80—86:

hæfde witig god
sunnan sîðfæt segle ofertolden,

swâ þâ mæst-râpas men ne cûðon
ne þâ seglrôde geseón meahton
eorðbûende ealle cræfte,
hû âfæstnod wæs feldhûsa mǽst.

And again E. 89:

hû þǽr hlifedon hâlige seglas.

The elaboration of the whole is evident. — Less than a dozen of these extend the figure beyond a single expression. Of these latter moreover, B. 1965 is not to be so counted; as *scîneð* is literal as well as figurative. Of the remainder G., D., and especially E. (80—86 e. g.) elaborate and sustain the figure.

b) One concrete object is expressed in terms of another, with this difference from the metaphors just mentioned, that both objects are of similar grade. Again, one can hardly speak of metaphors here; and the remarks made above in regard to the origin of the simile and the spontaneous nature of early metaphors will apply especially in this connection.

Derivatives of the word *weallan* (cf. Leo, Ags. Gloss. S. 427, 23 ff.) with the general meaning to boil, seethe etc. run easily into the closely connected meaning flaming, burning; where the analogy of *brinnan, beornan* is suggested (as in Engl. burn = to be on fire, and burn = a brook; as G. 212 *willeburne*).

G. 324 *hâtne heaðowelm helle tô middes.* G. 2542 *weallende fŷr.* D. 214 *frécne fŷres wylm,* so 241 and often. B. 82 *heaðowylma bâd.* — It plays an active part in mental figures, as we shall see below. — The ark is given a number of names. G. 1321 *geofonhûsa mǽst* (cf. G. 1442 *of hûse ût).* G. 1303 *merehûs micel.* E. 132 *hûs* is used of tents: *brǽddon æfter beorgum . . . flotan feldhûsûm* (spread their tents). So E. 222. E. 535 *mânhûs witon fæst under foldan* (the grave). B. 3147 *ôð þæt he þæt bânhûs gebrocen hæfde.* cf. *fǽges feorhhûs* Byrhtn. 297, *sâwelhûs* Guthl. 1003. — Further names for the ark are: G. 1316 *ongan . . . ŷðhof wyrcan;* cf. G. 1345 *on þæt hof gangan.* G. 1317 *micle merecieste.* G. 1335 *on þæt sundreced.* G. 1422 *holm-ærna*

mǽst. G. 1464 *of cofan sended.* G. 1482 *on þellfæstenne.* Besides these, frequent synecdoche for the same: *under salwed bord, nægled bord* etc. It was evidently a canon of A. S. poetry, necessitated by its many repetitions, to invent all possible names for one and the same thing. — E. 70 *forbærned burhhleoðu, . . . hâtum heofoncolum,* (i. e. the rays of the sun). — B. 513 *þǽr git . . . mǽton merestrǽta.* B. 239 *ofer lagustrǽte.* — S. 39 *fæstum fŷrclommum.* — E. 267 *fǽge ferhðlocan.* D. 167 *in his breóstlocan.* B. 742 *bât bânlocan.* B. 818 *burston bânlocan.* B. 1567 *bânhringas bræc.* B. 1445 *seó þe bâncofan beorgan cûðe.* G. 2603 *on ferhðcofan fæste genearwod.* B. 1114 *hêt . . . bânfatu bærnan.* B. 1523 *þæt se beadoleôma bîtan nolde* (sword). B. 1143 *hildeleóman . . . on bearm dyde.* Another instance of the short duration of the A. S. metaphor. To thrust a battlegleam (i. e. sword) into a man's body, is a figure now impossible. Cf. the splendid passage in Finnsburg, *swurdleóma stôd swylce eal Finnsburuh fŷrenu wǽre:* the sword-light stood as if all Finnsburg were aflame. It was common to give weapons individual names, as well as such metaphorical ones: cf. Grimm D. M. 4⁰, 737, *Hrunting* etc. in Beowulf. B. 1605 *sweord ongan ofter heaðoswâte hildegicelum . . . wanian.* B. 1905 *þǽr wæs be mæste merehrægla sum segl sâle fæst.* 2004 *ordes wîsa.* S. 546 *fulwihtes bæð* (i. e. the blood of Christ). G. 2176 *yrfestôl* = house, 'sedes hereditaria'.

c) A natural object is compared with a person, yet not iu such a way as to make actual personification. It is either external comparison, as '*bearm scipes*'; or the object has a personal action, as '*gripe mêces*'; or finally, a psychological motive is added, and the approach to real personification is increased, as '*lâðum eágum*'. Of the latter, an exquisite example is in Spenser's Epithalamion:

the holy priest, that to her speaks,
And blesseth her *with his two happy hands*'.

G. 9 *sweglbôsmas heold* (the heavenly valleys). G. 1306 *on scipes bôsme.* G. 1332 and 1410 *on lides bôsme.* E. 493 *fâmigbôsma* (sc. the ocean). G. 906 *þu scealt . . . . bearm tredan brâdre eorðan.* G. 1488 *on eorðan bearm.* E. 375,

B. 35, 896 *on bearm scipes.* B. 214 *on bearm nacan.* B. 1137 *fæger foldan bearm.* G. 1348 *ic on andwlitan nu ofer seofon niht sîgan lǽte wællregn ufan wîdre eorðan.* G. 1364 *merehûses mûð.* B. 724 *recedes mûðan* (the door of Heorot, as the other was that of the ark). D. 234 *in fæðm fŷres lîge.* B. 185 *in fŷres fæðm.* B. 302 *sîdfæðmed scip;* — similar B. 1917. B. 781 *lîges fæðm.* B. 1393 *on foldan fæðm.* B. 3049 *wið eorðan fæðm.* E. 480 *wælfæðmum sweóp.* D. 263 *freóbearn wurdon âlǽten lîges ganga* ('liberati ab impetu flammæ'). D. 623 *se earfoðmæcg up lôcade . . . þurh wolcna gang.* B. 860 *under swegles begong.* B. 362 *ofer geofenes begang.* B. 1497, 1826 *flôda begang.* B. 218 *flota fâmigheals.* B. 1909 *fleát fâmigheals forð ofer ŷðe.* B. 298 *wudu wundenheals.* B. 471 *ofer wæteres hrycg.* B. 1765 *gripe mêces oððe gâres flyht.* B. 1516 *fǽrgripe flôdes.* B. 1122 *lâðbite lîces.* B. 2060 *æfter billes bite.* B. 2258 *seó æt hilde gebâd ofer borda gebræc bite îrena.* G. 98 *under roderas feng.* E. 246 *gârbeámes feng.* B. 1764 *fŷres feng.* D. 179 *bŷman stefne.* S. 172 similar, and S. 238. G. 211 *lagu yrnende.* G. 792 *þâ sweartan helle grǽdige and gîfre : nu þu hie grimman meaht heonane gehŷran: grimman* = 'fremere', as in Riddle 3. 5 *hwælmere hlimmeð, hlûde grimmeð;* the idea of greediness is expressed and intensified by *grimman.* In Hamlet 1. 3 'though hell itself should gape and bid me hold my peace', Staunton, followed by Clark and Wright, makes gape = 'roar'. Leo however takes *grimman* as a weak adjective, agreeing with '*hie*'. E. 289 *sǽlde sǽgrundas.* 'Der Meeresgrund heisst gefesselt weil er vom Meere bedeckt ist'. — E. 290 *bæðweges blǽst.* E. 430 *þeós geómre lyft* ('diese seufzende luft' — Dietrich). E. 178 *feónd onsêgon lâðum eágum landmanna cyme.* B. 1505 *lâðum fingrum.* B. 83 *lâðan lîges.* S. 539 *on lâðne bend.* G. 62 *fâum folmum.* S. 35 *wriceð wordcwedas wêregan reorde, eisegan stefne,* where cf. Christ 993 *wêrgum stefnum* and Andreas 59 *wêpende wêregum teárum.* Finally we arrive at complete personification, for which see below.

d) A process or a situation is rendered in terms of one more familiar or more impressive. Thus, instead of

'created' we have G. 174 *wîf âweahte.* In this figure the A.S. poetry was thoroughly at home. The verb 'wake' instead of 'to be born' is a regular epical form, though also used in its literal sense (e. g. D. 116). Forms that are never used literally I do not bring into consideration. Here again, as in the former classes, one must talk very cautiously of metaphors. Who now thinks, when he says 'spirit', that he is using a metaphor? And so with many of these expressions. The conscious, elaborated, sustained metaphors betray their foreign origin at sight. G. 136 *metod æfter sceáf scîrum scîman . . . æfen ǽrest.* E. 204 *ôð þæt wlance forsceáf mihtig engel.* D. 340 *se þone lîg tôsceáf . . . tôsweóp hine and tôswende . . . . ligges leóman.* B. 917 *þâ wæs morgenleóht scofen and scynded,* cf. J. Grimm, D. M. 4⁰, 621. G. 174 (*heáhcyning*) *wîf âweahte.* Abstract term is G. 1278 *þâ he Adam sceôp.* G. 204 *feorheáceno cynn þâ þe flôd wecceð . . . inc hŷrað eall.* The translation of Dietrich, — *flôd* as acc. — 'that agitate the waves', i. e. fish in swimming, is to be rejected, the analogy of so many passages speaking for Thorpe's and Grein's explanation, — '*quos mare procreat*'. G. 1061 *þanon his eaforan ǽrest wôcan, bearn from brŷde.* Similar G. 1703, 2615, 1637. G. 2291 *of þam frumgârum folc âwæcniað, þeód unmǽte.* G. 2392 *of idese bið eafora wæcned.* G. 1277 *þæt he folcmǽða fruman âweahte.* G. 2901 *ongan þâ âd hladan, æled weccan.* B. 3143 *ongunnon þâ on beorge bǽlfŷra mǽst wîgend weccan.* G. 1078 *se þurh gleáwne geþanc herbûendra hearpan ǽrest handum sînum hlyn âwehte.* D. 46 *âwehte þone wælnîð.* Further D. 676, B. 56, 60 etc. in sense of 'born'. A dramatic scene is B. 2854, where the coward vassals find Beówulf lying dead, and Wîglâf sitting by his master's shoulder, trying to call him back to life by throwing water on his face. The expression is remarkable: *wehte hine wætre,* i. e. was fain to wake him, restore him. G. 2332 *of þam leódfruman . . . . rôfe ârîsað.* If birth was waking, death is falling asleep — a common euphemism. So even in the Chronicle (Earle, 112, cited by Leo). G. 720 *hit wæs þeáh deáðes swefn* (Thorpe translates wrongly 'dream', instead of 'sleep').

E. 495 *þæt þŷ deáðdrepe drihte swǽfon.* B. 1007 *þǽr his lîchoma legerbedde fæst swefeð æfter symle.* The connection here between '*bedde*' and '*swefeð*' is, I take it, merely fortuitous. B. 2059 *se fǽmnan þegn . . . blôdfâg swefeð ealdres scyldig,* (the same repetition as in '*swefeð*' and '*legerbedde*' = *deáðbedde,* cf. 2901, as above, but no connection). B. 2256 *feormiend swefað.* So B. 2457, 2745 (of the dragon). G. 2529 *ne môton wyt . . . . swebban synnig cynn.* B. 567 (*sweotum* ms. and Gr., though latter seems to be undecided; in Glos. s. v. *âswebban* he reads, as Kemble emended —) *sweordum âswefede,* put to sleep by the sword, with which cf. Judith 322, Aethelstan 30. B. 679 *forþan ic hine sweorde swebban nelle.* — Another of the many expressions for 'die' is B. 55 *fæder ellor hwearf aldor of earde.* — Again, B. 2385 *he þǽr on feorme feorhwunde hleát sweordes swengum.* As casting lots was an appeal of the most solemn nature to the supernatural disposers of events, so death was a 'lot' received at the same hands. Cf. Grimm, D.M. 926. G. 2745 *he þæs weorc gehleát.* G. 2002 *æðelinga bearn ecgum ofþegde,* snatched away by the sword. — G. 1522 *þǽra þe mid gâres orde ôðrum aldor ôðþringeð.* Cf. *þam ic feorh ôðþrong* Juliana 500. B. 1084 *þâ weálâfe wîge forþringan þeódnes þegne.* In the same sense (defend) *forstandan* B. 2955 *heáðolîðendum hord forstandan.* G. 2789 *þonne þu of lîce aldor onsendest.* G. 2188 *þonne þîn flǽsc ligeð* (when thou art dead). B. 2745 *nu se wyrm ligeð.* B. 1343 *nu seó hand ligeð seó þe welhwylcra wilna dohte* is no more, is powerless to act. B. 851 *in fenfreoðo feorh âlegde, hǽðene sâwle.* B. 3020 *nu se herewîsa hleahtor âlegde.* E. 119 *ô fêrclamme ferhð getwǽfde.* B. 1432 *sumne Geáta leôd of flânbogan feores getwǽfde.* E. 44 *âlŷfed lâðsîð leóde grêtan,* the people were permitted to bewail the mournful journey, i. e. death, as shown in 41, *dugoð forð gewât.* B. 2435 *wæs þam yldestan morðorbed styred.* So Gr. in text. In Gloss. howerer, s. v. *morðorbed* and *strêgan,* he follows the ms. with *strêd* (*stred*). G. 2700 *hwonne me wrâðra sum ellþeódigne aldre beheówe.* B. 2269 *ôð þæt deàðes wylm hrân æt heortan.* Same expression with literal sense G. 723 *Swâ*

hit (the apple) *him .... hrân æt heortan* E. 496 *sawlum lunnon, fæste befarene.* Literally 'parted from (their) souls'. Thorpe's 'sunk with their souls' is certainly wrong. B. 1478, 2443 *aldre* (*ealdres*) *linnan*, 'vom Alter scheiden' (Ettmüller). B. 2538 *Hrêðles eafora hiorodryncum swealt.* Other expressions, like *Wyrd ealle forsweóp, wîg ealle fornam*, fall in the province of literal statement, i. e. mythology, or else in that of personification. — G. 371 *ac licgað me ymbe îrenbendas, rîdeð racentan sâl.* G. 1392 *siððan wîde râd wolcnum under ofer holmes hrincg hof sêleste.* According to Leo, the primitive meaning of *rîdan* is 'equis moveri, equitare, currum agere'; therefore, different from *wacan*, a genuine metaphor is before us, and Leo remarks: '*rîdan* in der Bedeutung fahren wird auch von der Arche Noæ gebraucht, die auf dem Wasser reitet, wie ja Schiffe oft Pferden verglichen werden, (Ags. Gl. 325). B. 1882 *sǣgenga .... se þe on ancre râd* — as we still say 'to ride at anchor'. B. 2445 *þæt his byre rîde giong on galgan*, to which Leo (ib.): 'auch von Galgen braucht man *rîdan* wegen der zuckenden Bewegungen des erdrosselt werdenden.' E. 248 *fana uprâd.* G. 1281 *þâra þe lîfes gâst fæðmum þeahte.* 513 *þǣr git* (ye two) *eágorstreâm earmum þehton.* G. 377 *me habbað hringa gespong, slîðhearda sâl sîðes âmyrred, afyrred me mîn fêðe* — i. e. removed the power of walking. — G. 376 *lîg ne âswâmað*: *aswâmian*, im Kreise bewegen, ... die Umrisse im sehen verlieren, dunkel werden, verschwinden', Leo, A. G. 312; and cf. our expression 'my head *swims*.' Guthl. 1069 *rodor swâmode.* G. 417 *þæt he ... fleógan meahte, windan on wolcne.* E. 294 *þæt ge of feonda fæðme weorðen*, and cf. use of *fæðm* in *gehwearf in Francna fæðm* = came into the possession etc. B. 143 *se þæm feónde ætwand* (escaped). E. 329 *bilswaðu blôdige.* G. 1026 *forþon ic lâstas sceal ..... wîde lecgan.* G. 2399 *hâlige gâstas lâstas legdon.* So 2850 and S. 188. B. 846 *feorlâstas bær.* G. 1068 *fæder on lâste.* B. 970 *hwæðere he his folme forlêt tô lîfwraðe lâst weardian.* B. 2098 *sió swîðre swâðe weardade* (remained behind). B. 2163 *feówer mearas lungre gelîce lâst weardode,* i. e. followed in the same footsteps, close behind.

G. 2729 *þæt þu flettpaðas ... mîne trǽde.* A well known characteristic of A. S. poetry is love for circumlocution in expressing the idea 'go, walk', etc. A few examples follow. E. 69 *ôð þæt hie on Gûðmyrce gearwe bǽron.* B. 2752 *þâ ic snûde gefrægn sunu Wihstânes ... hringnet beran brogdne beadusercean under beorges hrôf.* E. 572 *ealle him brimu blôdige þuhton, þurh þâ heora beadosearo wǽgon.* E. 325 *þonne hie tô gûðe gârwudu rǽrdon*; and many more of like nature. So, in describing all movements of leading personages, allusion is made to the armor. When Beówulf addresses Hrôðgâr at the first interview, this peculiarity is strongly brought out: *Beówulf maðelode* — then usually follows *bearn Ecgþeówes,* but on this state occasion instead — *on him byrne scân, searonet seowed smiðes orþancum* — *'wes þu, Hrôðgâr hâl!'* etc., (B. 405 ff.). So too, as he strides across the floor (?) B. 1316 f. a physical, vivid touch is added — *healwudu dynede.* This is the spirit of the A. S. metaphor, though it is not the metaphor itself G. 802 *nu slît me hunger and þurst bitre on breóstum.* G. 1536 *þæt ic on middangeard nǽfre êgorhere eft gelǽde, wæter ofer wîd land.* G. 2111 *and þe wæpnum lêt rancstrǽte forð rûme wyrcan.* Dietrich: *randstrǽte.* Grein: 'eine Gasse durch die Feinde hauen'. S. 287 *gearwian ûs tôgênes grêne strǽte up tô englum.* E. 103 *gesâwon lîfes lâtþeów liftweg metan.* E. 170 *hwîlum ... wlance þegnas mǽton mîlpaðas.* B. 514 *mǽton merestrǽta* i. e. (in swimming). B. 916 *hwîlum flîtende fealwe strǽte mearum mǽton.* B. 1633 *foldweg mǽton.* B. 923 *and his cwên mid him medostîg gemæt.* G. 1809 God is called *metend.* E. 129 *fyrdwîc ârâs* — where Milton's 'rose like an exhalation' may be compared. Cf. *Wêrod eall ârâs* E. 100. — G. 2386 *âhôf brŷd Abrahames hihtleásne hleahtor.* E. 200 *forþon wæs on wîcum wôp upâhafen*: similar B. 128. E. 276 *hôf þâ for hergum hlûde stefne.* So E. 574. D. 543 *hôfe hâligu word.* S. 154 *hôfan ... lofsonga word.* Remarkable is E. 43 *wǽron hleahtorsmiðum handa belocene.* (Cf. what was said above of the consistency shown by the Exodus poet). Cf. Elene 203 *lârsmiðas.* G. 2752 *tuddorspêd onleác folccyninge freóra and þeowna.* E. 456 *ac hie hindan beleác wyrd mid wǽge.* D. 696 *sǽton him æt wine wealle*

belocne, (with general meaning of 'secure, defended'. B. 259 *werodes wîsa wordhord onleác.* Cf. Wîdsîð 1. B. 1132 *winter ŷðe beleác îsgebinde.* B. 1770 *hig wigge beleác manegum mǽgða.* G. 1363 *him on hôh beleác heofonrîces weard mere-hûses mûð* — nearly literal, with accompanying idea of safety, as D. 696. B. 780 *tôbrecan meahte, listum tôlûcan.* A remarkable (abstract) metaphor is: *ic hâligne gâst hyhte belûce* i. e. credo in spiritum sanctum. Hymn 10. 41 (Bibl. II. 293). — E. 468 *mægen wæs on cwealme fǽste gefeterod, forðganges nêp* (ms. nep) *searwum âsǽled : searwum* = adv. instr. G. 1552 *from þam gumrincum folc geludon* (grew). B. 66 *ôð þæt seó geógoð geweôx, magodriht micel.* G. 1569 *heáfod swîma on þæs hâlgan hofe heortan clypte,* a helpless figure much like S. 712 (cf. below). G. 1989 *þǽr wæs heard plega, wælgâra wrixl.* Primitive meaning of *plega* = game of hazard, cf. Leo A. G. 93. G. 2057 similar. E. 240 *gylpplegan gâres,* where a psychological motive is added. B. 2039 *ôð þæt hie forlǽddan tô þam lindplegan swǽse gesîðas* G. 1896 *oft wǽron . . . gemǽne heardum hearmplega* (quarreling). B. 501 *onband beadurûne.* S. 80 *þonne he in wîtum word indrâf.* S. 162 *word spearcum fleáh attre gelîcost, þonne he ût þurhdrâf,* vivid, drastic, but disconnected : an epitome of the A. S. style. Hardly as a case coming strictly under the definition of this class, yet nearer to it than to the others is E. 203 *flugon frêcne spel* (cf. S. 162 just above). One is reminded of Father Ennius: *volito vivu' per ora virum.* Thorpe weakens the poetic vigor and mars the sense by translating 'they fled the dire intelligence', instead of: the dire news flew about. B. 1130 *ne meahte on mere drîfan hringedstefnan.* B. 2807 *þâ þe brentingas ofer flôda genipu feorran drîfað.* B. 2546 *(geseah) streám ût þonan brecan of beorge.* B. 2791 *ôð þæt wordes ord breósthord þurhbræc:* (cf. B. 259 above). G. 2577 *he geseah wîde fleógan wælgrimne rêc.* G. 2485 *of gromra þâ cuman* (strangers) *ârfæste clommum âbrugdon in under edoras.* G. 2665 *þâ slǽpe tôbrægd forht folces weard.* B. 706 *hie ne môste þâ metod nolde, se synscaða under sceadu bregdan* (kill). G. 2489 *folces Sodoma fæste forsǽton heâfodsiena :* made them blind. Cf. *supersedere.*

B. 1766 *ôððe eágena bearhtm forsiteð and forsworceð.* G. 411 *sǽton* is used in sense 'dwell, inhabit', as afterwards 'lie' acquired the same meaning. G. 2269 *hwider fundast þu, feásceaft ides, sîðas dreógan?* Similar G. 1427. B. 1966 *hi sîð drugon.* E. 49 *fæsten dreáh fela missera,* where the exact meaning of *fæsten* is hard to conjecture, though related to bondage of some sort. More abstract is B. 2726 *þæt he dæghwîla gedrogen hæfde eorðan wynne.* G. 2094 *wîgsîð âteáh.* B. 765 *sîð þæt se hearmsceaða tô Heorute âteáh.* B. 1332 *eftsîðas teáh.* B. 1051 *þâra þe mid Beówulfe brimlâde teáh.* B. 1140 *Gif he torngemôt þurhteón mihte.* Cf. Ps. 72, 7 *and hira tungan tugon ofer eorðan : 'et lingua eorum transivit super terram'.* E. 462 *flôd blôd gewôd.* B. 890 *þæt þæt sweord þurhwôd wrætlîcne wyrm.* Cf. Byrhtnoth 157 *ord in gewôd.* B. 3048 *dŷre swyrd ômige þurhetene.* Cf. Ruin 6 *ældo undereotene.* B. 2319 *hord eft gesceát:* he shot to his treasure (the dragon). It seems here only natural to found this metaphor on a simile, — say: 'he hastened to his treasure like an arrow shot from a bow'. But it is more than probable that such a comparison never occurred to the poet. Cf. the different uses of *sceótan,* Gr. Gl. Hardly metaphor, but, as I said before, 'picturesque confusion' is the proper term. B. 2333 *hæfde lîgdraca leóda fæsten ...... glêdum forgrunden.* So B. 2676 (*scyld*) [*wæs*] *glêdum forgrunden.* B. 424 *forgrand gramum* ('zergrub sie grimvoll': Ettmüller). S. 85 *þæt ic wolde tôworpan wuldres leóman, bearn hêlendes.* E. 484 *multon meretorras* (heaped-up waves). B. 2326 *bolda sêlest brynewylmum mealt.* E. 491 *weóllon wælbenna.* S. 318 *flôr âttre weól.* So S. 40. S. 78 *he spearcade, þonne he spreocan ongan, fŷre and âttre.* Devil and dragon here interchange. 'Das feuerspeien des drachens scheint auf einer verwechselung der verwandten begriffe feuer und gift zu beruhen'. Grimm, D. M. Nachtr. 199. D. 278 *winde geondsâwen* : i. e. scattered about by the wind. The figure is pretty: cf. below under Simile. S. 588 *seld sweglbefalden.* Cf. Chr. 117 *synnum bifealdne.* S. 715 *se wonna lêg lǽhte wið þæs lâðan.* B. 1040 *sweorda gelâc.* B. 1168 *æt ecga gelâcum.* B. 1065 *gomenwudu* (harp) *grêted.* So B. 2108 *go-*

menwudu grêtte. E. 181 *hâre heorowulfas hilde grêtton.* B. 1995 *þæt þu þone stælgæst wihte ne grêtte.* B. 2735 *þe mec gûðwinum grêtan dorste.* B. 801 *[Þæt] þone synscaðan ǽnig ofer eorðan îrena cyst, gûðbilla nân, grêtan nolde.* B. 122 *gearo sôna wæs réoc and rêðe* (Grendel): *reóc* : exhaling, steaming etc. cf. reek. B. 2072 *heofenes gim glâd ofer grundas,* (set). B. 3116 *þone þe oft gebœd îsern-scûre, þonne strǽla storm strengum gebǽded scôc ofer scildweall.* G. 2279 *ne ceara þu feor heonan fleáme dǽlan somwist incre.* B. 30 *þenden wordum weóld wine Scyldinga.* B. 241 *ic . . . ǽgwearde heóld.* B. 2855 *ne meahte he on eorðan . . . on þam frumgâre feorh gehealdan.* B. 3145 *swogênde lêg wôpe bewunden.* A couple of metaphors occur in the simile B. 1608—1610.

gemealt îse gelîcost
þonne forstes bend fæder onlǽteð,
onwindeð wǽlrâpas.

B. 3052 *gold galdre bewunden,* with an incantation, — song or the like. B. 1541 *handléan forgeald.* So B. 2094.

II. Abstract expressed by abstract is rare and of little importance. Perhaps a fair example is G. 1086 *sunu Lamehes sulhgeweorces fruma wæs ofer foldan* — *fruma* for inventor. But these are not metaphors.

III. A concrete object is expressed by an abstract thought. It must be borne in mind that an abstract thought was almost as vivid and real to the A. S. poet as the concrete object itself. Often personification is closely approached. Again, too, we have narrow limits and bold treatment, as in the word *lâf, lâfe* = inheritance, what is left over. It is applied without further explanation to weapons, escaped persons, the sea-shore etc. G. 1343 *þǽre lâfe lagosîða.* G. 1549 *wætra lâfe.* G. 1496 *wrâðra lâfe.* E. 584 *ongunnon sǽlâfe* (those that had escaped from the sea) *segnum dǽlan on ŷðlâfe* (what was left by the waves, — the sandy shore). Cf. B. 566 *ŷðlâfe = sea-shore.* G. 2005 *seó wæpna lâf.* D. 74 similar. G. 2019 *gâra lâf.* D. 80 *earme lâfe.* D. 152 similar. D. 453 *leóda lâfe.* B. 1032 *fêla lâfe* : the remnant, leaving of the files, i. e. sword. B. 2829 *homera lâfe,* leav-

ing of the hammers. B. 794 *þǽr genehost brægd eorl Beó-wulfes ealde lâfe* (κατ' ἐξοχήν — sword). So *yrfe lâfe,* B. 1903 — similar B. 1053. B. 2563 *gomele lâfe* (sword). The notions of age and excellence go together. B. 2036 *on him gladiað gomelra lâfe,* the sword that the young Dane carries, captured from the Heaðobeardan. B. 1084 *þa weá-lâfe.* B. 2936 *sweorde lâfe.* B. 2813 *þu eart endelâf usses cynnes* — Beówulf to Wîglâf. G. 241 *stôd his hand geweorc somod on sande,* — Adam and Eve. G. 494 *þǽr he wiste handgeworc heofoncyninges.* Similar, G. 628, 702. More literal B. 2834 *ac he eorðan gefeóll for þǽs hildfruman hond-geweorce.* G. 1394 *fære ne môston wǽglîðendum wætres brô-gan hǽste hrînan.* B. 581 *nô ic wiht fram þe swylcra searu-nîða secgan hŷrde billa brôgan.* B. 1291 *þâ hine se brôga angeat.* E. 20 *gesealde wæpna geweald wið wrâðra gryre.* E. 488 *ac he manegum gesceôd gyllende gryre,* (instr.). D. 438 *ac hie on friðe drihtnes of þam grimman gryre glade treddedon . . . on gâstas hyld,* (out of the fiery furnace). D. 462 *hû þâ hyssas þrŷ hâtan ofnes fǽrgryre fŷres oferfaren hǽfdon.* D. 466 *ac him frið drihtnes wið þæs egesan gryre aldor gescylde.* B. 477 *hie Wyrd forsweóp on Grendles gryre* ('in Grendel's Graus'; Ettmüller: 'zu dem grauenvollen Grendel'; Heyne). B. 482 *bîdan woldon Grendles gûðe mid gryrum ecga.* B. 591 *þæt nǽfre Grendel swâ fela gryra gefremede.* S. 486 *þæs git . . . ǽten þâ egsan,* i. e. the forbidden fruit. B. 1260 *seó þe wæteregesan wunian scolde.* B. 1827 *þæt þec ymbsittend egesan þywað.* B. 2780 *lîg-egesan wæg* (the dragon, namely). G. 342 *wearp hine on þæt morðer innan.* G. 695 *þæt hie godes yrre habban sceoldon.* B. 711 *godes yrre bær.* G. 2238 *higeþryðe wæg.* E. 15 *godes andsacan gyrdwîte band.* S. 100 *Is þes wâlica hâm wîtes âfylled.* Cf. Cynewulf's Cross 61 *âhôfon hine of þam hefian wîte:* they lifted him from the heavy punishment, i. e. from the cross. S. 714 *hwîlum mid folmum mæt weán and wîtu.* G. 393 *be-worpen on ealra wîta mǽste.* D. 617 (*wôd*) *geócrostne sîð in godes wîte.* The word does not occur in Beówulf. It is easy to see how concrete a force this really abstract word had. *Wîte* and *Wuldor* are, as Leo remarks, contrasted: cf.

'Reden der Seelen' v. 7. D. 592 *ǽr him fǽr godes . . . aldre gesceôde.* G. 42 *sûsle geinnod:* filled with torment. Thorpe: 'with sulphur charged' (!). D. 521 *and gesǽledne in sûsl dôn.* There is a helpless humor in S. 712 *Satan . . . ran and on sûsle gefeól.* S. 724 *hêt þæt þurh synne cræft sûsl âmǽte.* G. 697 *þone nearwan nîð niede onfôn.* G. 775 *þæt he helle nîð habban sceoldon.* D. 464 *swâ him wiht ne sceôd grim glêda nîð.* S. 376 *hine in tô geglîdan nergendes nîð.* B. 1200 *searonîðas fealh.* B. 2316 *wæs þæs wyrmes wîg wîde gesŷne, nearofâges nîð.* G. 1433 *hwonne hie of nearwe . . . stæppan môsten.* G. 919 *wend þe from wynne!* S. 237 *wunodon on wynnum,* a common figure. S. 650 *wynnum bewunden.* B. 1801 *ôð þæt hrefn . . . heofenes wynne . . bodode,* i. e. the sun. G. 2272 *ic fleáh . . . . . . hlǽfdigan hete.* Cf. Hild. Lied 18 *flôh her Otachres nîd.* D. 279 *þe hie generede wið þam nîðhete.* B. 1737 *ne gesacu ôhwǽr ecghete eóweð.* E. 224 *wið þam teónhete.* G. 1490 *þe ic wǽgþreá on lîðe nerede.* G. 2262 *heó þâ fleón gewât þreá and þeowdôm.* B. 1264 *mandreám fleón.* S. 344 *dreámum bedǽlde.* S. 122 *dugeðum bedêled.* G. 2178 *welan bryttian.* E. 326 *þracu wæs on ôre,* i. e. in the front line of battle: literally, origin, beginning. B. 1041 *nǽfre on ôre læg wîdcûðes wîg.* G. 2065 *and feónda feorh feóllon þicce.* This is the punctuation that Grein gives in the Glossary, though not in the text. From life to living beings is but a short step. G. 876 *for hwon . . . wrîhst sceome?* G. 942 *hêt heora sceome þeccan.* G. 1293 *sîde sǽlwongas synnum gehladene.* The most daring example of this class belongs as well to personification, through its verb: E. 463 *rodor swipode meredeáða mǽst* — the mightiest of sea-deaths lashed the sky, i. e. the sea that caused the death of the Egyptians. So E. 512. Here too belongs a set of figures that rhetoricians commonly class as 'metonymy'. G. 1515 *holmes hlæst,* = the fish in the sea. So G. 200 *brimhlæste.* Genuine metonymy is G. 36 *scôp þâm wêrlogan . . . helle heafas:* he created for the false ones the groans of hell, — i. e. the punishments that would cause those groans. G. 717 *he æt þam wîfe onfeng helle and hinnsîð.* The poet adds a naive and characteristic explanation of his figure —

þeáh hit nǽre hâten swâ, ac hit ofetes noman âgan sceolde: hit wæs þeáh deáðes swefn etc. B. 722 *fŷrbendum fæst,* i. e. bonds made strong by fire. B. 1391 *gang sceáwigan:* i. e. marks, tracks, made in walking. B. 2111 *eldo gebunden.* S. 639 *hû hie him on edwît oft âsettad swearte sûslbonan.* B. 2009 *fǽr-bifongan,* and others of a merely adjective nature. To this class also belongs B. 42 *on flôdes ǽht feor gewîtan.* Cf. B. 1613.

IV. The abstract is expressed by the concrete, the most numerous class of metaphors.

a) A concrete adjective is joined to an abstract noun, thus giving the whole expression a concrete force. A few, however, not exactly so, were given in the last class. S. 71 *beornende bealo.* G. 190 *ac hine drihtnes wæs bâm on breóstum byrnende lufu.* Cf. Eádgar 40 *on breóstum wæg byrnende lufu.* G. 643 *wîdbrâdne welan. Wela* passes into the meaning lands etc. Here however abundance, prosperity. G. 944 *on nearore lîf.* G. 1660 *weaxende spêd.* G. 2410 *folces firena hefige.* E. 506 *deóp leán.* E. 516 *Moyses sægde heáhþungen wer hâlige sprǽce, deóp ǽrende.* S. 344 *heófon deóp gehygd.* D. 535 *on þam drihtenweard deópne wisse sefan sîdne geþanc.* B. 149 *sîdra sorga.* B. 278 *þurh rûmne sefan rǽd gelǽran.* B. 1726 *þurh sîdne sefan snyttru bryttað.* B. 254 *nû ge .... mînne gehŷrað ânfealdne geþoht.* G. 981 *blâtende nîð* D. 223 *se bitera deáð.* D. 491 *wearð him hŷrra hyge.* D. 98 *higecræft heáne.* G. 8 *heágum þrymmum.* B. 2396 *cealdum cearsîðum.* G. 590 *wâcran hige.* G. 649 *wîfes wâc geþoht.*

b) A relation of an abstract, mental nature is expressed by a similar property of the external world G. 14 *wæs heora blǽd micel.* E. 318 *cneówmâga blǽd.* D. 563 *swâ þîn blǽd lîð!* D. 709 *blǽd forbrǽcon billa ecgum* (what the books call Katachresis; like so many A. S. metaphors, utterly inconsistent). B. 1703 *blǽd is âræred geond wîdwegas.* A very common expression. According to J. Grimm, B. 18 *blǽd wîde sprang* is a probable personification. cf. D.M. 4⁰ 748. *Wide sprang* occurs as epical form: figurative in Fata apost. 6 *lof wîde sprang*; litteral in B. 1588, 2582. B. 884

Sigemunde gesprong æfter deáðdæge dôm unlytel. Grein gives for *blǽd* in the above cases the meaning beatitudo, gloria, dignitas, out of primitive flamen, flatus. Leo in the same tenor: 'günstiger Wind, Glück, Ruhm.' Were it not for the fact that *blǽd wîde sprang* is isolated, and, further, *springan* in the sense of 'bud' does not occur in Grein, I should be inclined to take this as *blǽd* = flower, blossom. *Springan* in this sense occurs in the little Cuckoosong: '*and springþ þe wde nu*'. G. 1111 *ord moncynnes* (Adam). G. 1278 *æðelinga ord* S. 114 *oferhydes ord onstaldon.* G. 1290 *helm allwihta.* G. 2145 *æðelinga helm.* G. 2420 *gâsta helm.* B. 182 *heofena helm.* B. 182 *heofena helm.* B. 371 *Hrôðgâr maðelode, helm Scyldinga.* Many such. G. 4 *heáfod ealra heáhgesceafta.* So G. 1619 *heáfodwîsa.* In this way we come to the favorite representation of persons as objects of nature and finally animals. So yet among the American Indians. S. 154 *þǽr we ymb hine utan ealle hôfan leomu ymb leôfne lofsonga word.* Gr. 'wir als seine Glieder' much to be preferred to Thorpe's 'round his loved limbs'. G. 1115 *mid þŷs magotimbre.* Similar G. 2235 (proles). G. 2223 *þæt unc seó êðylstæf ǽfre weorðe*: 'columen fundi hereditarii'. E. 484 *þâ se mihtiga slôh . . . werbeâmas.* Thorpe translates 'the lofty warriors'. Dietrich, 'wehrbäume'. Gr. 'Mannbaum, d. i. baumstarker Mann'. Dietrich's explanation agrees with the Exodus style. The fiery and cloudy pillars were called '*beámas*'. B. 429 *wîgendra hleó.* B. 1035 *eorla hleó.* D. 587 *earmra hleó.* B. 426 *eodor Scyldinga,* and elsewhere G. 2015 *herewulfa sîð.* G. 2051 *hilde wulfas.* E. 181 *háre hildewulfas hilde grétton* (the warriors). B. 1506 *bær þâ seó brimwylf* i. e. Grendels mother. So B. 1518 *grundwyrgenne.* B. 1266 *wæs þǽra Grendel sum, heorowearh hetelîc.* In Christ 256 Satan is called *se âwyrgda wulf.* E. 217 *frecan arîsan,* B. 1563 *freca scyldinga. Deór* in *hildedeór* etc. is to be translated with Grein and Heyne as 'bold, active' — not as 'beast'; though the analogy of the above examples might tempt to translate with Leo, 'Kampfthier'. If one examines the various passages carefully, both context and general fitness will decide for the former.

c) A mental or allied process is expressed in concrete terms.

1. Rarely, in *entirely* concrete; as indeed the foregoing would lead us to expect. G. 54 *bælc forbîgde, þâ he gebolgen wearð : bælc* (= 'Aufgeblasenheit', Leo), here anger, does not occur in literal sense. So G. 299 *wearð se mihtiga gebolgen.* S. 195 *þæt he ne âbælige bearn waldendes.* Many examples. B. 2330 *he . . êccan dryhtne bitre gebulge. Bolgenmôd* is of course partly mental, abstract. G. 263 *âhof hine wið his hearran.* G. 519 *þe weorð on þînum breóstum rûm.* G. 568 *meaht þu Adame eft gestŷran:* cf. E. 416. G. 1145 *sædberendes Sethes lîce.* Thorpe translates simply and perhaps rightly: 'seed-bearing' (as husbandman, I understand it). Grein: 'incrementum (in deo) ferens, gottesfürchtig'. Leo: 'kindererzeugend'. Grein's explanation, which would come under this class, seems however far-fetched. B. 2063 *þonne bióð brocene on bâ healfe âðsweord eorla.* In collecting examples from my first reading of the text, I put this down as a genuine metaphor, or rather allegory, without hesitation. But *âðsweord* is given in Grein's Gl. as (feminine and neuter) equivalent to *âðswaru.* Gr. cites *'âðswyrde his'*, Ps. Stev. 104. 9, and this passage. So Heyne, who adds the simple form: *'sweord* st. n. Schwur'. — How *sweord* as substantive is to be developed from *sweran* I do not see (with suffix *-ti,* like *sceld*?), and the figure is perfectly simple and in accord with A. S. usage, when one reads: the oath-swords of the earls are broken on each side. Leo says 'entweder verschrieben für *âð-swôr*, oder eigentlich bedeutend: Eides-schwert'. — Or could it be a corruption of *âð-word*? — G. 62 *and him on fæðm gebræc,* is only apparently in this class: *fæðm* means here 'potestas'. On the other hand, 987—995 Genesis is an allegory that bears a very plain stamp and is no native product. Cain has murdered Abel: —

> *Aefter wælswenge weá wæs âræred,*
> *tregena tuddor : of þam twîge siððan*
> *ludon lâðwende leng swâ swîðor*
> *rêðe wæstme, ræhton wîde*

geond werðeóda wrôhtes telgan,
hrinon hearmtânas hearde and sâre
drihta bearnum, (dôð gieta swâ),
of þâm brâd blado bealwo gehwilces
sprŷtan ongunnon.

So 2739 G. quoted previously, imitation of. Ps. 91. vv. 1&4.

2. The process is given partly in concrete, partly in abstract terms. G. 20 *elles ne ongunnon rǽran on roderum nymðe riht and sôð.* G. 987 *weâ wæs ârǽred.* D. 192 *gebedu rǽrde,* where however, *gebedu* is probably purely concrete, like *wôp* in previous examples. So G. 777 *tô gebede feóllon,* physical. Only figurative use of *rǽran* in B. has been given — *blǽd wæs ârǽred.* G. 259 *ongan him winn upâhebban wið þone hêhstan . . wealdend.* G. 293 *engel ongan ofermêde micel âhebban wið his hearran.* G. 1197 *Enoch siððan ealdordôm âhôf, ... nalles feallan lêt dôm.* — Note contrast between *ahôf* — *feallan.* G. 1634 *ǽrest æðelinga êðelþrym onhôf, rŷmde and rǽrde.* As with *rǽran,* so *hebban,* used in B. only in physical relation (as *wôp wæs ahafen* etc.). G. 22 *engla weard for oferhygde dæl on gedwilde.* Lye: 'lapsus est in errorem', whom Thorpe follows with 'sank into error'. Leo, with reference to Grimm A. & E. 126, makes *delan* = superbire. Grein, 'labi' with? and refers to Altn. *dul,* arrogantia. I follow Lye: cf. v. 24, and G. 1197 above; in which latter, moral force of 'falling'. Also D. 22 *in gedwolan lifgan.* G. 23 *noldan dreógan leng heora selfra ræd.* G. 1936 *drugon heora selfra êcne unræd.* G. 142 *drugon and dydon drihtnes willan.* G. 189 *mân ne cuðon dôn ne dreógan.* S. 184 *ic . . . sceal weán and wîtu and wrace dreógan.* S. 254 *þis is îdel gylp þæt we ǽr drugon ealle hwîle.* B. 131 *þegn-sorge dreáh.* B. 422 *nearoþearfe dreáh.* B. 1782 *gâ nu tô setle, symbelwynne dreóh.* B. 2726 *þæt he dæghwîla gedrogen hæfde eorðan wynne.* G. 733 *swâ þu his sorge ne þearft beran on þînum breóstum.* D. 121 *þâ wiccungdôm wîdost bǽron.* D. 142 *for werode wîsdôm bereð.* D. 476 *þâm þe his lof bǽron.* S. 206 *beoran on breóstum blîðe geþohtas.* B. 1004 *sâwlberende.* G. 61 *grâp on wrâðe fâum fotmum and him on fæðm gebræc.* Thorpe translates:

'he griped in his wrath with hostile hands and crushed them in his grasp'. Unfortunately I have not Grein's translation at hand, but Thorpe's is surely wrong. I translate: he seized on wrath with hostile (or angry) hands — i. e. waxed wrathful — and deprived them of their power. For this speaks not only the vividness of the figure, but the construction of *grîpan* in passages like: G. 2483 *on Lothe handum grîpan* (notice dative), Riddle 26. 7 *þæt heó on mec grîpeð*, G. 891 *on beám gripe*, etc. B. 189 *Swâ þâ mǽlceare maga Healfdenes singala seáð*. B. 1992 *Ic þæs môdceare sorhwylmum seáð:* cf. Elene 1308 *hie âsodene beóð âsundrod from synnum*. G. 353 *weóll him on innan hyge ymb his heortan*. G. 589 *ôð þæt hire on innam ongan weallan wyrmes geþeaht*. B. 2064 *syððan Ingelde weallað wǽlnîðas and him wîflufan æfter cearwylmum côlran weorðað*. B. 2113 *hreðer inne weóll*. B. 2331 *breóst innan weóll*. B. 2462 *swâ Wedra helm .. heortan sorge weallende wæg*. B. 2593 *hreðer ǽðme weóll*. B. 2599 *hiora in ânum weóll sefa wið sorgum*. B. 2714 *þæt him on breóstum bealonîð weóll, âttor on innan*. G. 890 *hygewylmas steáh beorne on breóstum blâtende nîð, yrre for ǽfstum*. E. 148 *wǽron heaðowylmas heortan getenge*. B. 282 *and þâ cearwylmas côlran wurðað*. B. 904 *hine sorhwylmas lemedon tô lange*. B. 1877 *þæt he þone breóstwylm forberan ne mehte*. B. 2507 *ac him hilde grâp heortan wylmas bânhûs gebræc*. G. 250 *wyrcean his willan*. G. 256 *lof sceolde he drihtnes wyrcean*. So in general 'do'. G. 2790 *þâ wæs Abrahame weorce on môde*. B. 1418 *wæs .. winum Scyldinga weorce on môde*. D. 24 *þæt wæs weorc Gode*. Leo remarks, A. G. p. 85, 'arbeiten und elend sein ist ja den Angelsachsen immer identisch'. B. 1638 *weorcum* means only 'laboriously, with difficulty'; for it was a pleasant enough task to bring back Grendel's head. B. 1602 *gistas sǽton môdes seóce*. Cf. Hamlet 1. 1, 'tis bitter cold and I am sick at heart', and 5. 2, 'all's ill here about my heart'. S. 275 *seóc and sorhful*. G. 776 *forþam him higesorga burnon on breóstum*. B. 2628 *ne gemealt him se môdsefa, ne his mǽges lâf gewâc æt wîge*. Under these circumstances, we should reverse the figures in modern usage. Cf. Ferdinand

in Tempest 4.1 — 'shall never melt mine honour into lust'. G. 1114 *and me cearsorge mid þŷs magotimbre of môde âsceáf.* G. 2812 *waldend scûfeð . . . . . willan þinne.* B. 184 *sâwle bescûfan in fŷres fæðm.* B. 936 *weá wîd scôfon* in text, but in Gl. s. v. *scûfan* ms. reading *scofen* as nom. abs. G. 2796 *lǽt·þe âslûpan sorge of breóstum.* G. 24 *ac hic of siblufan godes âhwurfon.* B. 1728 *hwîlum he on lufan lǽteð hworfan monnes môdgeþonc.* D. 630 *þá his gâst âhwearf in godes gemynd, môd tô mannum.* G. 705 *ôð þam þegne ongan his hige hweorfan.* G. 715 *ôð þæt Adame innan breóstum his hyge hwyrfde.* D. 570 *and þonne onhweorfeð heortan þîne.* D. 221 *ne heánmægen hwyrfe in hǽðendôm.* G. 318 *hyra woruld wæs gehwyrfed.* G. 588 *lǽdde he swâ mid ligenum . . . idese on þæt unriht.* S. 284 *þæt he him âfirre frêcne geþohtas lâðe leahtras.* B. 156 *feorhbealo feorran.* G. 44 *hêht . . . weaxan wîtebrôgan.* G. 80 *þrymmas weoxon.* G. 1902 *ne sceolon unc betwéonan teónan weaxan, wrôht wridian.* B. 1740 *ôð þæt him on innan oferhygda dǽl weaxeð and wridað.* B. 1718 *hwæðere him in ferhðe greów breósthord blôdreów.* D. 589 *þæt he þec âweorpe of woruldrîce.* S. 392 *wile nu ûre wîtu þurh his wuldres cræft eall tôweorpan.* D. 568 *se þec âceorfeð of cyningdôme.* G. 69 *wæs him gylp forod, beót forborsten and forbîged þrym:* their boast was broken, their threat burst, their strength bowed down. Laurence Minot develops the figure a little in his song:

'Whare er ye, Skottes of Saint Johnes toune?
The bost of yowre baner is betin all doune'.

Cf. Phoenix 567 *me þæs wên nǽfre forbirsteð*; and Waldere 1. 26 (Haupt Z. 12. 255 ff.) *beót forbîgan.* G. 245 *his hâlige word healdan woldon.* G. 526 *his bebodu healden.* G. 2528 *wit þe friðe healdað and mundbyrde.* So often. B. 948 *heald forð tela niwe sibbe.* G. 768 *heofoncyninges nîð swîðe onsǽton,* feared: aus dem ruhigen Sitze kommen, 'sich entsetzen'. G. 2156 *þu þe lâðra ne þearft hæleða hildþræce hwîle onsittan.* G. 2699 *ic þæs fǽres â on wênum sæt.* G. 2859 *ne forsæt he þŷ sîðe.* B. 595 *þæt he þâ fæhðe ne þearf . . . swîðe onsittan.* B. 683 *ac wit on niht sculon secge*

ofersittan, i. e. refrain from: cf. supersedere. B. 2528 *þæt ic wið þone gûðflogan gylp ofersitte.* G. 266 *ne meahte he æt his hige findan, þæt he* etc. B. 67 *him on môd bearn*, it ran, came into his mind. cf. Sol. and Sat. 329 *ne beirn þu on þâ inwitgecyndo.* D. 485 *gâst in sefan sende.* B. 1841 *þe þâ wordcwydas wittig drihten on sefan sende.* G. 710 *þæs heó on môd genam.* B. 170 *þæt wæs ... wine Scyldinga môdes brecða.* B. 1985 *hyne fyrwet bræc.* In modern sense (commandment, word etc.), G. 430 *gif hie brecað his gebodscipe.* G. 599 *alwaldan bræc word and willan.* D. 299 *brǽcon bebodo.* B. 1100 *wordum ne worcum wǽre ne brǽce.* G. 2110 more concrete *se þe hettendra herga þrymmas on geweald gebræc.* G. 431 *siððan bið him se wela onwended.* G. 716 *his heorte ongan wendan tô hire willan.* Cf. B. 2857 *ne þæs wealdendes willan oncirran.* G. 2337 *mid husce bewand þâ hleóðorcwydas on hige sînum.* G. 2382 *þone hleóðorcwyde husce belegde on sefan swîðe.* G. 687 *lêgde him lustas on.* B. 280 *gyf him edwendan ǽfre scolde bealuwa bisigu.* G. 403 *þæt we mihtiges godes môd onwǽcen.* D. 220 *and ne âwâcodon wereda drihtne.* G. 481 *gewanod on þisse worulde* (humiliated). G. 1260 *þǽr wîfa wlite onwôd grome.* G. 2579 *hie þæs wlenco onwôd.* Similar D. 17. B. 915 *hine fyren onwôd* (also personification). G. 406 *âhwet hie from his hyldo; âhwet* here = 'drove away, repudiated'. B. 204 *hwetton higerôfne.* B. 490 *swâ þîn sefa hwette.* Only the figurative meaning in Grein. Cf. *hwæt* = 'acer'. Rich. III, 1. 3 it is consciously metaphorical: 'and withal whet me to be revenged'. For modern usage = 'sharpen', Leo gives *sweordhwytta* (schwertschleifer) without reference. S. 321 *mân and morður wæs þǽre menego ... onæled.* Cf. Juliana 372 *ic hine synnum onæle.* B. 2702 *þâ gen sylf cyning geweóld his gewitte.* G. 30 *þe þone unrǽd ongan ǽrest fremman, wefan and weccean.* D. 119 *no he gemunde þæt him metod wæs.* So the Ms. — Grein, however, in Nachtr. Verbess. changes to *þæt him metod wæf*, 'wodurch alle Schwierigkeiten in Bezug auf dieses *metod* beseitigt sind'. Could we not leave *wæs* as in Ms. and read: what was measured to him, alloted, destined; with *metod* from *metian*, in same relation to

metan as *witian* to *witan* etc.? There is a *metian* = meditari, Leo A. S. 103. *Gemunde* would then mean either 're-member', i. e. what was alloted, fated in his dream, or 'cogitare, reputare', i. e. did not realize what fate had in store for him. B. 2046 *wîgbealu weccian.* B. 2948 *folc mid him fǽhðe tôwehton.* G. 561 *þu meaht his þonne rûme rǽd geþencan.* G. 758 *for þon is mîn môd gehǽled, hyge ymbe heortan gerûme.* G. 2035 *hǽldon hygesorge heardum wordum.* G. 746 *on hyge hearde.* B. 549 *wæs merefixa môd onhrǽred.* E. 78 *hæleð wafedon.* B. 1150 *ne meahte wæfre môd forhabban in hreðre.* B. 1331 *wælgæst wæfre.* B. 2419 *him wæs geómor sefa wæfre and wælfûs.* D. 184 *mâne gemenged.* S. 131 *synnum forwundod.* S. 157 *gewundod mid wommum.* B. 975 *synnum geswenced.* G. 2681 *synnum besmîtan.* G. 1521 *ælc hine selfa ǽrest begrindeð gâstes dugeðum*, i. e. deprives of. G. 919 *þu scealt . . . wesan . . . mid egsan hearde genearwod.* G. 1570 *swîðe on slǽpe sefa nearwode.* G. 2603 *on ferhðcofan fæste genearwod.* G. 1571 *on gemynd drepen.* B. 755 *hyge wæs him hinfûs.* B. 2123 *feorh uðgenge.* E. 146 *þâ heo . . . wǽre frǽton.* A bold figure, thoroughly consistent with the general style of Exodus. Thorpe and Grein spoil it with 'broke', and 'foedus fregerunt'. *Devoured the compact* is what the author wrote and meant: else why not *brǽcon*, as in B. 1099 *þæt ǽnig mon . . . wǽre ne brǽce?* G. 1695 *siððan metod tôbræd . . . monna sprǽce* (i. e. at the tower of Babel). B. 2167 *nealles inwitnet ôðrum bregdan:* 'nicht der Untreu Netz andern flechten', Ettm. — S. 251 *and unsibbe oft onstyrian.* B. 871 *secg eft ongan sîð Beówulfes snyttrum styrian.* B. 2403 *hwanan sió fǽhð ârâs.* G. 2235 *hire môd âstâh.* D. 118 *ac him sorh âstâh.* D. 597 *môd âstâh heáh fram heortan.* B. 1160 *gamen oft âstâh.* D. 495 *þâra þe þurh oferhyd up âstîgeð*, i. e. become haughty. G. 1578 *þǽr his aldor læg ferhðe forstolen*, i. e. the drunken Noah. Cf. Riddle 12, 6 *môde bestolene.* G. 1939 *monwîsan fleáh,* avoided their customs, fled from, refrained. B. 1758 *bebeorh þe þone bealonîð.* D. 20 *swâ nô man scyle his gâstes lufan wið gode dǽlan.* S. 581 *dǽleð . . . . help and hǽlo hæleða bearnum.* S. 296 *sorgum bedǽlde.* B. 868 *guma gilp-hlæden gidda gemyndig.* G. 83

wrôht wæs âsprungen. Cf. Chr. 1538 *synne ne âspringeð.* B. 884 *Sigemunde gesprong . . . dôm unlytel.* G. 2194 *ne lǽt þu þîn ferhð wesan sorgum âsǽled.* Cf. Elene 1243 *ic wæs synnum âsǽled.* B. 489 *onsæl meoto.* So Ms.-Gr. *meodo.* Leo's explanation is the best: 'entfessele die Maasse' i. e. put aside etiquette, dismiss ceremony. And the metaphor in *onsǽle* remains, however one treat *meoto.* Cf. Wanderer 21 *ic môdsefan minne sceolde oft . . . feterum sælan.* B. 2884 *nu sceal . . . . . . lufen âlicgean.* B. 1528 *his dôm âlæg.* B. 2665 *þæt þu ne âlǽte be þe lifigendum dôm gedreósan.* E. 335 *he his ealdordôm synnum âswefede.* Cf. above G. 1197. G. 2082 *dôme bedrorene.* G. 2347 *and þe þanc wege, heardrǽdne hyge, heortan strange.* B. 152 *heteníðas wæg.* B. 1777 *ic þǽre sôcne singales wæg niôdceare micle.* B. 2464 *heortan sorge weallende wæg.* G. 2794 *cearum on clommum.* D. 482 *Daniel dŷglan swefnes sôðe gesǽde, þǽt ǽr swîðe ôðstôd manegum on môde mînra leóda.* G. 32 *nîðes ofþyrsted.* E. 182 *þurstige þræcwîges.* G. 725 *boda bitre gehugod.* Life itself, or the spirit without which life is not, is called, in genuine A. S. wise, G. 1608 *breôsta hord,* B. 2422 *sâwle hord* etc. The love for allegory was, from the nature of the case, especially prominent in the sacred Latin literature; — 'diese so ächt christliche Kunstform', as Ebert calls it, was introduced by Prudentius (Ebert, Gesch. d. christl.-lat. Lit. S. 271) and soon attained enormous popularity. Its traces are very plain in "Cædmon", and now and then it occurs in Beówulf. At the end of Exodus is an allegory even more detailed than that already quoted (G. 988 ff.) and the tone has even led to the assumption that the whole poem was a metrical sermon (cf. ten Brink, Gesch. d. engl. Lit. S. 56). E. 522 ff.

Gif onlûcan wile lîfes weulhstôd
beorht in breôstum bânhûses weard
ginfæst god gâstes cǽgum,
rûn bið gerecenod, rǽd forð gǽð:
hafað wîslîcu word on fæðme,
wile meágollîce môdum tǽcan,
þæt we gêsine ne sŷn godes þeódscipes,
meotodes miltsa. He ûs mâ onlŷhð,

nu ûs bôceras beteran secgað,
lengran lyft wynna : þis is lǽne dreám
wommum âwyrged, wreccum alŷfed,
earmra anbîd : éðelleáse
þysne gystsele gihðum healdað,
murnað on môde, etc.

A short reference to the favorite allegorical subject is S. 300 *onlûcan mid listum locen waldendes.* In the passage B. 1740 ff. occur the same ideas. — Müllenhoff calls this 'eine in mehr als einer hinsicht unpassende predigt'.

ôðþæt him on innan oferhygda dǽl
weaxeð and wridað, þonne se weard swefeð,
sâwele hyrde ; bið se slǽp tô fæst
bisgum gebunden, bona swîðe neáh,
se þe of flânbogan fyrenum sceóteð.
þonne bið on hreðre under helm drepen
biteran strǽle : him bebeorgan ne con
wom wundorbebodum weryan gâstes.

All this reminds one of the later 'Sawles Warde'.

The natural object, mental process, or abstract thought reaches the extreme of the metaphor-making tendency and receives a distinct personality. 'Extreme' however only in an analytical sense; for as in philosophy, so here, ultimate principles are first principles. As J. Grimm points out (D. M. 734), mythology is based on personification; and children still personify everything. So in many examples here given, the poet had no consciousness of a metaphor: e.g. *hel onfeng.* This means 'the goddess of the underworld received (his spirit)' — not at all a personified place, such as Horace uses at the beginning of the Brundisian journey. Several examples have been already given like *wlenco onwôd* and others.

I. Mental qualities or processes are represented as persons.

G. 49 *him seó wên geleáh.* So G. 1446, B. 2323, Andreas 1076; an epical form. D. 416 *nales me sefa leógeð.* G. 274 *cwæð þæt hine his hige speône.* G. 350 *hine his hyge forspeôn.* Cf. Hêliand 1 *manega wâron the sia irô môd gespôn.*

Both occur in the interpolated passage; cf. Sievers' essay referred to above. B. 490 *swâ þîn sefa hwette*, already instanced 4 c, 2. B. 2572 *þonne his myne sôhte*. G. 2258 *swâ þîn môd freóð*. B. 730 *þâ his môd âhlôg*. cf. Elene 995 *hlihhende hyge*. G. 908 *þenden þe feorh wunað gâst on innan*. Cf. B. 2423 *nô þon longe wæs feorh æðelinges flǣsce bewunden*. D. 490 *ac þam æðelinge oferhygd gesceôd*. The soul itself is personified, but this is no metaphor. I give one example. B. 2819 *him of hreðre gewât sâwol sêcean sôðfæstra dôm*. Hadrian's

animula vagula blandula
hospes comesque corporis,
quæ nunc abibis in loca?

will occur to everyone.

II. Abstract ideas and the like are personified. G. 471 *swâ him æfter þŷ yldo ne derede ne suht swâre*. B. 1735 *hine wiht ne dweleð âdl ne yldo*. G. 484 *sceolde hine yldo beniman ellendǣda*. B. 1886 *ôð þæt hine yldo benam mægenes wynnum*. G. 936 *ôð þæt þe tô heortan hearde grîpeð âdl unlīðe* G. 708 *hearma swâ fela fyrenearfeða fylgean sceolde monna cynne* G. 2276 *hwonne of heortan hunger oððe wulf sâwle and sorge somed âbregde*. G. 2638 *þe âbregdan sceal for þǣre dǣde deáð of bréostum sâwle þîne*. G. 2545 *grâp heáhþreá on hǣðencynn*. B. 975 *ac hine sâr hafað in nîðgripe nearwe befongen balwon bendum*: *Sár* = dolor. B. 2265 *bealocwealm hafað fela feorhcynna forþ onsended*. B. 1068 *þâ hie se fǣr begeat*. B. 2872 *þâ hine wîg begeat*. B. 23 *þonne wîg cume*. G. 327 *hie hyra gâl beswâc*. D. 29 *ôð þæt hie langung beswâc eorðan dreámas êces rǣdes*. D. 752 *ôð þæt hie gylp beswâc*. G. 135 *þâ seó tîd gewât ofer tiber sceacan*. B. 210 *fyrst forð gewât*. G. 974 *gewât dægrîmes worn*. B. 1254 *ôð þǣt ende becwom*. G. 2067 *sigor eft âhwearf of norðmonna nîðgeteóne, ǣsc-tīr wera*. E. 159 *gûð hwearfode*. Thorpe, prosaic as usual, 'the war advanced', which, besides in this place means nothing. Grein, without sufficient reason, changes into *gûðfana* (in Gloss. s. v.). I retain the ms. reading but by no means Thorpe's translation. It should be 'war strode about' — a personification in thorough harmony

with A. S. style. See the just quoted example, G. 2067. The whole passage may be rendered: the mood of the eorls waxed fearful after they saw from the ways of the south Pharaoh's host march forth (with) waving shields, its legions gleaming, trumpets rattling, the army treading the border: they prepared their arms, battle stalked about, the bucklers glistened, the trumpets sang. It is the usual style to fling a sudden figure this way in the midst of a description. For *hwearfode* in sense of wander about, cf. S. 72. G. 1099 *þæt þam lîchryre on lâst cymeð sôðcyninges seofonfeold wracu.* E. 39 *bana wîde scrâð*, i. e. death. G. 2865 *cŷðde þæt him gâsta weardes egesa on breostum wunode.* E. 136 *egsan stôdan, wælgryre weroda.* So E. 201, 490. E. 446 *flôdegsa becwom gâstas geómre.* D. 525 *him þæs egesa stôd gryre fram þam gâste.* S. 379 *þâ him egsa becom, dyne for dêman.* B. 783 *Norðdenum stôd atelîc egesa.* E. 36 *swǽfon seledreámas since berofene.* S. 462 *hæfde þâ drihten . . . deáð oferwunnen.* B. 441 *se þe hine deáð nimeð:* sim. 447. B. 1491 *oððe mec deáð nimeð.* B. 488 *þe þâ deáð fornam.* B. 2772 *ac hyne ecg fornam.* B. 2828 *îrenna ecga fornâmon.* B. 2536 *oððe gûð nimeð.* B. 1846 *þæt þe gâr nimeð.* B. 452 *gif mec hild nime.* B. 1481, 1080 *wîg ealle fornam.* Cf. Hildebr. Lied 43, *dat inan wîc furnam.* B. 1436 *þe hyne swylt fornam.* B. 695 *in þæm winsele wældeáð fornam.* B. 2249 *gûðdeáð fornam.* B. 2119 *sunu deáð fornam, wîghete Wedra.* This mythological form does not occur in the Cædmon poems. In the description of the destruction of Sodom, however, there is a related expression. G. 2548 *lîg eall fornam.* And the same expressions that occur in Beówulf, though not in Cædmon, are to be found in Christ, Phoenix, Andreas and Elene. So we cannot attach any particular importance to this fact. Then too B. 440 *þǽr gelŷfan sceal dryhtnes dôme, se þe hine deáð nimeð,* shows that the mythological form fitted easily into a clerical 'aside'.

Somewhat different from the above are: G. 766 *him oft betwuh gnornword gengdon.* B. 2550 *lêt þâ of breóstum . . . Wedergeáta leód word ût-faran . . . stefn in becom.* B. 2207

syððan Beówulfe brâde rîce on hand gehwearf. G. 2169 *ac ic þe lifigende her wið weána gehwam wreó and scylde folmum mînum: weána gehwam* = personified.

III. Natural objects are personified.

a) In regard to mental action. G. 39 *hêht þæt wîtehûs wræcna bîdan.* E. 300 *mere stille bâd.* B. 81 *sele hlifade ... heaðowylma bâd lâðan lîges.* B. 397 *lætað hildebord her onbîdan wudu wælsceaftas wyrda geþinges.* B. 1882 *sægenga bâd âgendfreán.* B. 2258 *seó herepâd seó æt hilde gebâd ofer borda gebræc bite îrena.* B. 550 *lîcsyrce mîn ... helpe gefremede.* B. 2340 *þæt him holtwudu helpan ne meahte, lind wið lîge.* B. 2499 *þenden þis sweord þolað.* B. 3118 *sceaft nytte heóld,* just as of an attendant at the banquet, it was said, (B. 494) *þegn ngtte beheóld.* B. 1106 *þonne hit sweordes ecg syððan sceolde.* B. 1939 *þæt hit sceaðenmæl scyran môste;* cf. H. Heyne, 'schwert heraus, entscheide du!' E. 105 *segl sîðe weóld.* B. 1907 *nô þær wægflotan wind ofer ŷðum sîðes getwæfde.* E. 121 (the fiery column) *bæl-egsan hweóp þam hereþreáte ... þæt he ... forbærnde:* the various readings (of ms. *bell-egsan*) do not affect the personification. E. 447 *geofon deáðe hweóp.* E. 477 *brim berstende blôðegsan hweóp:* 'drohte blutigen Graus', Gr. E. 489 *gârsecg wêdde.* E. 470 to 475 passes, in the last part, into the next division.

> *Sand bâsnode* (ms. *barenodon*)
> *on witodre fyrde, hwonne waðema streám*
> *sincalda sæ sealtum ŷðum*
> *æflâstum gewuna êce staðulas*
> *nacud nŷdboda neósan côme,*
> *fâh fêðe-gâst, se þe feóndum geneóp.*

With these last we are in the final class — where natural objects are personified in regard to external action.

But two cases are still to be considered that may properly go with the above. B. 250 *næfne him his wlite leóge:* cf. mod. 'belies'. B. 1343 *nu seó hand ligeð seó þe eów welhwylcra wilna dohte.*

The first is undoubted personification; the second is a sort of synecdoche, 'hand' being equivalent to the person

himself: yet as the hand was the chief actor in the *wilna welhwylcra,* it can be fairly classed here.

b) In regard to external action. G. 108 *geseah deorc gesweorc semian sinnihte sweart under roderum.* G. 121 *metod engla hêht . . leóht forðcuman.* G. 133 *dæg æresta geseah deorc sceado sweart swîðrian geond sîdne grund.* G. 138 *him* (the evening) *arn on lâst þrang þŷstre genip.* G. 143 *þâ com ôðer dæg leóht æfter þeóstrum.* G. 154 *þâ com ofer foldan fûs sîðian mære mergen þridda.* B. 1133 *ôð þæt ôðer com geâr in geardas.* G. 772 *þâ heó þæt leóht geseah ellor scrîðan.* G. 2447 *ôð þæt forð gewât æfenscima.* B. 115 *syððan niht becom.* B. 1235 *syððan æfen cwom.* B. 2103 *syððan mergen com.* B. 649 *ôð þe nîpende niht ofer ealle scaduhelma gesceapu scrîðan cwôman.* G. 806 *gif her wind cymð.* E. 114 *neowle nihtscuwan neah ne mihton heolstor âhŷdan.* E. 344 *dægwôma becwom ofer gârsecges [begong], godes beácna sum, morgen mære-torht.* For this approach of morning with noise, cf. Grimm D. M. 621 and preface to And. & El. XXX. D. 110 *com on sefan hwurfan swefnes wôma.* Dream is personified as usual. G. 2874 *ôð þæt wuldortorht dæges þriddan up ofer deóp wæter ord âræmde.* E. 75 *hæfde wederwolcen wîdum fæðmum eorðan and uprodor efne gedæled.* B. 1132 *winter ŷðe beleác îsgebinde.* G. 958 *hêt þâm sinhîwum sæs and eorðan tuddorteóndra teohha gehwilcre, tô woruld nytte wæstmas fêdan.* B. 1375 *ôð þæt lyft drysmað, roderas reótad,* — till the sky is darkened and the heavens weep; simply external personification, no psychological motive. B. 3156 *heofon rêce swealg.* G. 985 *cwealmdreóre swealh þes middangeard.* G. 1015 *ne seleð þe wæstmas eorðe . . . . ac heó wældreóre swealh . . . . . . forþon heó þe hrôðra oftîhð.* G. 1560 *þæt him wlitebeorhte wæstmas brohte geârtorhte gife grêne folde.* G. 1144 *siððan eorðe swealh . . . . Sethes lîce.* E. 117 *þŷ læs him wêstengryre hâr hæð holmegum wedrum ô ferclamme ferhð getwæfde.* G. 1298 *þâra þe lyft and flôd lædað and fêdað.* G. 1300 *þonne sweart wæter wonne wælstreámas werodum swelgað.* G. 1381 *mere swîðe grâp on fæge folc.* G. 1452 *hwæðer fâmig sæ deóp þâ gyta dæl ænigne grênre eorðan ofgifen hæfde.*

G. 1922 *seó wæs wætrum weaht*, sc. the land of Jordan. 'Wakened by waters', i. e. refreshed, quickened, is poetry; but Thorpe, who always spoils a passage like this, gives us 'with waters moistened'. Leo is satisfactory: 'erweckt (aus der Ruhe der Dürre, dass es wieder grünte, sich bewegte)'. So, see above, Wîglâf tries to 'wake' his lord — quicken him, restore him to life. Cf. Psalm 112. 6: *he of eorðan mæg þone unâgan weccan tô willan.* D. 576 *ac þec regna scûr weceð and wreceð.* E. 305 *[ŷða weall] fæstum fæðmum freoðowære heold.* E. 449 *holm heolfre spâw.* E. 459 *storm up gewât heáh to heofonum.* E. 463 *rodor swipode meredeáða mæ̂st:* see above. E. 512 *ac þâ mægenþreátas meredeáð geswealh.* E. 480 *(brim) wîde wæ̂ðde, wælfæðmum sweóp.* E. 487 *ne mihton forhabban helpendra pað merestreámes môd.* E. 493 *fâmigbôsma flôdwearde slôh unhleówan wæg alde mêce:* ocean personified as a hoary warrior, like death; cf. Dietrich, H. Z. 10. 553. B. 48 *lêton holm beran.* B. 1131 *holm . . . won wið winde.* B. 3132 *lêton wæ̂g niman, flôd fæðmian frætwa hyrde.* B. 1630 *lagu drusade:* the water drowsed, i. e. was stagnant, quiet. E. 503 *mereflôdes weard wolde heorofæðmum hilde gesceâdan yrre and egesfull.* G. 1012 *his blôd tô me cleopað and cîgeð* (cf. Gen. 4. 10). G. 2548 *lîg eall fornam:* cf. above. G. 2556 *strûdende fŷr . . . swôgende forswealh eall eador.* B. 781 *nymðe lîges fæðm swulge.* B. 1122 *lîg ealle forswealg.* B. 2651 *þæt mînne lîchaman . . . glêd fæðmie.* B. 3014 *þâ sceal brond fretan.* B. 3114 *nu sceal glêd fretan.* E. 77 *lîgfŷr âdranc hât heofontorht.* E. 93 *nim beforan fôran fŷr and wolcen.* E. 116 *niwe nihtweard hŷde sceolde wîcian ofer weredum.* E. 120 *hæfde foregenga fŷrene loccas.* E. 250 *sîdboda . . . lyft-edoras bræc.* D. 251 *þâ se lîg gewand on lâðe men.* D. 254 *alet gehwearf teónfullum on teso.* D. 261 *geflŷmed wearð frêcne fŷres hæ̂to* —. B. 1453 *þæt hine syððan nô brond ne beadomêcas bîtan ne meahton.* B. 1523 *se beadoleóma bîtan nolde*; note force of aux. verb. B. 2577 *sió ecg gewâc . . . bât unswîðor.* G. 1924 *God . . . wylme gesealde Sodoman.* E. 400 *lîge gesyllan.* G. 2063 *gripon unfægre . . . . . scearpe gâras* —. E. 132 *syððan bŷme sang.* So E. 565, and often. E. 191 *cûðost gebeád horn on*

heápe, (Grein). Genuine A. S. metaphor is B. 322 *hring-îren scîr song in searwum.* So B. 1521 *þæt hire on hafelan hringmǽl âgôl grǽdig gûðleóþ.* So in Fin. 6 *gûðwudu hlynneð, scyld scefte oncwyð,* where Grein's 'resonare' is too weak: 'shield answers shaft'. — E. 209 the camp of warriors and the sea are each personified: both are represented as enemies of the fugitives between them. — E. 450 *wælmist âstâh*: cf. Grimm D. M. 735, 349: 'Mist (nebula) wurde als valkyrie genommen'. — E. 567 *hæfde wuldres beám werud gelǽded.* E. 505 *se wudubeám wilddeór scilde.* — D. 363 ff. in imitation of the Benedicite a number of natural phenomena are admonished to praise their Creator. — B. 320 *stîg wîsode gumum ætgædere.* — B. 1214 *heal swêge onfeng.* B. 688 *hleór bolster onfeng.* — B. 453 *beaduscrûda betst, þæt mîne breóst wereð.* —. S. 517 *næs nâ þæs stronglîc stân gefæstnod .... þæt mihte þam miclan mægne wiðhabban.* B. 220 *wundenstefna gewaden hæfde*; and often, as personification in greater or less degree is always to be assumed for ships.

A few metaphors remain that do not exactly fit into any of the above classes. Special attributes and properties of things or persons give rise to names for the persons or things themselves. So G. 164 *dugoða hyrde.* G. 1067 *yrfes hyrde.* G. 2101 *sinces hyrde.* G. 2334 *rîces hyrdas*: and to *heofonrîces weard, lîfes weard, beága weard.* Grendel is '*fyrena hyrde*'. Genuine metaphor is E. 138 *lâðne lâstweard,* i. e. 'pursuer', and E. 400 the same, meaning 'heir, son'. B. 1942 the wife is *freoðuwebbe,* 'pacis textrix'. B. 696 *ac him dryhten forgeaf wîgspêda gewiofu,* which Ettmüller calls a genuine heathen expression; 'die Walkyren weben das Gewebe der Schlacht'.

For 'again' the poets often say *niwan stefne,* Gen. 1555 and often. — The love for circumlocution gives rise to many expressions for death not at all parallel with *swefan* and the like, and hardly to be classed as metaphors. So B. 2818 instead of 'died' we have: *ǽr he bǽl cure, hâte heaðowylmas* — i. e. of the funeral-pile.

The simile, as before stated, is very sparely represented in A. S. poetry. It is in opposition to the general tone, and requires a balance, a mastery of the subject, that is not to be looked for when, as in the best poems, the subject masters the singer. Well-known exceptions to this rule are such passages as occur in Cynewulf's Christ, in the Panther, in the Phœnix etc. and are all easily detected imitations of foreign models. For Beówulf and "Cædmon", I note the following as more important.

G. 256 *gelîc wæs he þam leóhtum steorrum.* The Exodus poet is too national in his treatment, too fiery in his disposition, to stop and make comparisons. Otherwise with the author of Daniel. He understands the art to some purpose.[1]) 275 is quite a pretty simile, where the children are in the fiery furnace, and yet have the sensations that come from a pleasant summer morning:

ac wæs þǽr inne ealles gelîcost
efne þonne on sumera sunne scîneð
and deáw-drîas on dæge weorðeð
winde geondsâwen.

Another is Dan. 320—325 where the children of Israel are compared as to number with the stars of heaven and the sands of the sea. 347 the poet gives us another simile like that above (275). S. 162 *word spearcum fleáh âttre gelîcost.* Sat. 307 the angels are *sunnan gelîce* (cf. G. 256 above). B. 985 *wæs stêda nægla gehwylc stŷle gelîcost.* B. 727 *him of eágum stôd lîge gelîcost leôht unfæger,* — more national, and not an orthodox simile. Neither is the already quoted, splendid passage in Fin. 35 *sweordleóma stôd swylce eal Finnsburuh fŷrenu wǽre.* This is no simile in the Homeric sense, but a poetic fact. B. 1608 however we have an undoubted imitation. B. 1570 is more national — like G. 256, which stands on the dividing-line. B. 1570:

---

[1]) Are we to infer from the use of the simile in Daniel and its rarity in Beówulf, that the author of the former stood nearer to the old heathen poetry than B. and was loath to make the 'zugeständniss an eine fremde cultur?'

leóht inne stôd
efne swâ of heofene hâdre scîneð
rodores candel, —

which amounts to saying it was as light under the water, in the monster's home, as it was in day-light: and this can hardly aspire to the term simile.

According to the textbooks, one must not mix metaphors. The crime is known as Katachresis. Judged by this standard the A. S. poets fare badly. A mere glance at the above lists will show how little the striving after artistic unity, after consistent carrying out of a metaphor, had place with them. G. 1363 *beleác merehûses mûð* is, to our notion, over-crowded: B. 2335 *glêdum forgrunden* (a set phrase): B. 904 *hine sorhwylmas lemedon tô lange*: B. 1718 *hwæðere him on ferhðe greów breósthord blôdreów*: B. 1523 *se beadoleóma bîtan nolde,* — and many more such. To demand the A. S. poetry to be consistent in this respect is to demand it not to be itself.

To sum up the general results of this comparison. The typical A. S. metaphor was originally confined to one word, or at the furthest, to several words that stood in the closest syntactical relation. This general type has been invaded by the influence of the Latin literature of the church, especially by the hymns; the result, whether as extended metaphor, simile, or learned allegory, is found not as much in Beówulf as in the Cædmon poems, but even here to no overwhelming degree.

In short, a decidedly foreign influence, but not so great as materially to detract from the originality of the native style.

This comparatively primitive stage of growth gives us still another reason for opposing Heinzel's assumption, — an assumption that makes the A. S. style generally the result of degradation and not of development. The simile is founded on and presupposes the metaphor. The A. S. attains the former through foreign influences alone; its only native simile, like its only native metaphor, is momentary. Granting that the present style is the outcome of the hymnic

poetry, the latter could not have had similes, for they would have left their traces in longer, developed metaphors.

But within the style of the A. S. poets is there no further, more specific difference to note, with reference to foreign influences? Is there nothing that further distinguishes the heathen Beówulf from the other epical poems? In modern literature there is an element that will occur to everyone as the direct influence of the church's teachings and writings. I mean the way in which *color* is employed to denote metaphorically the good and bad in a moral sense. Examples are more than abundant. Psychologically, color has always had a special meaning, but not morally. The latter is due to and dates from the spread of Christian doctrines, — not so much the doctrines themselves, as the theories and commentaries based upon them. At the time most of the A. S. poetry was written, there was the liveliest possible communication with the learned world. Poets, — at the worst, copyists — were of clerical rank; and the Anglo-Saxon clergy stood in the forefront of what was then a world-literature. As result, we see that the ordinary poetry was brought directly under this influence; while the heathen epos offered firm resistance.

Let us first consider what natural, uninfluenced color-metaphor would be. What of light and darkness *per se*? The quick-shifting changes of day and night are the most striking appearances in Nature, play a leading part in Mythology, and so become prominent in language and literature. But the underlying moral — yes, psychological — idea is far from uniform. Night is not always unfriendly nor day the reverse. Milton can talk of "black, staid Wisdom's hue"; and the *Tagelieder* are not friendly to daybreak. Moral superiority or degradation as expressed by light or darkness — and the colors black and white, — sprang from the teachings of the fathers, — where, I take it, texts like 1 Thess. 5. 5 or Rom. 13. 12 played a leading part, — helped by eastern dualism. The antagonism of light and darkness as good and evil principles, was the chief point in the Manichee heresy. Cf. Roskoff, Geschichte des Teufels,

pp. 212, 260. "Vom dualismus", says J. Grimm, D. M. III[4], Vorrede, "der das böse als eine gewalt dem guten entgegenstellt, ist unser heidenthum frei".

The conception of a devil was foreign to the heathen Mythology: cf. D. M. 1[4] 822, "Die vorstellung des teufels .... war unserem heidenthum fremd".[1]) In brief, a moral distinction of light and darkness did not exist. Now and then a racial prejudice in regard to black; but even there are plainly visible the traces of christian influence. So Weinhold, Altnord. Leben (p. 31) speaking of complexion etc. as marks of rank, says — "das schwarze galt für hässlich, gleich den schwarzen Augen, denn man fühlte, dass sie zur fremden Volksart gehörten". Then he relates how a certain queen (Hâlfs. s. c. 17) bore her husband the king dark-colored twins. The king calls them, in the sequel, *"Hell-skins"*, and will not own them. Here is certainly clerical influence. — But if not moral, at least a psychological distinction. Here is drawn the line of difference between Beówulf and the Cædmon poems. Both have in common this *psychological* idea of color — but the *moral* is lacking in Beówulf, abundantly present in Cædmon. — Grimm refers "night" to *nahan* and explains: "die genügende, friedlich ruhige, zugleich aber vermögende und starke", instancing further Ohg. *duruhnaht* = perfectus, consummatus (D. M. 1[4] 614). So far, no basis for the psychological meaning (fear, ignorance, despair etc.) usually attributed to night. It seems to me that these notions must have taken rise in the conception, not of absolute darkness, but rather of twilight, evening, *growing dark*. So (D. M. III[4] 226) δείλη is

---

[1]) The remarks of Roskoff on this point (Geschichte des Teufels, p. 149 f. and p. 151 ff.) though perhaps apparently at variance with the above statement, do not materially conflict with the view advanced. To be sure, every psychological fact has a moral relation of some kind. But in the Norse Mythology to which R. alludes, there is no systematic, absolutely evil principle. Loki or Logi, the nearest approach to such, is only partly evil; fire is beneficial as well as harmful. He was no "prince of darkness', for his name meant 'to shine, gleam'; (cf. *lucere*).

'evening', and is related to $\delta\epsilon\iota\lambda\acute{o}\varsigma$, 'fearful'. Night, as in Homer, protects; but sinking sun and deepening shadows suggest uncertainty, bewilderment, failing powers. So I explain the force of (B. 1736, Deor 29, Wanderer 59) the verb *sweorcan,* to grow dark (mentally). B. 1736 *ne him inwitsorh on sefan sweorceð*: care darkens not in his mind. Wand. 59 *môdsefa mîn ne gesweorce.* There is no trace of moral significance here, nor in any of the cases where the word occurs — e. g. Guthlac 1025. It simply denotes sorrow, care, heavy-heartedness. In Judith (269) the hesitating, nigh despairing officers stand about the king's tent *sweorcend fehrðe.*

So too the German phrase, *mir graut,* expresses this state of half-lights and uncertainty. (Cf. D. M. III[4] 222). Compare Milton's (Comus) '*gray-hooded* Even, like a *sad* votarist', etc. In opposition to this, day-break brings joy: so that physical joy and sorrow, one may say, are the (heathen) results of dawn and evening. But the Christian moral figure makes sin utter night, virtue the blaze of noonday. *Deorc,* absolute for night, stands in Cædmon, Cynewulf etc. for death, sin, wicked thoughts: in Beów. it is physical throughout; for when Grendel is called *deorc deáðscûa,* this refers to his habit of coming for his prey at dead of night. The basis for this difference is soon seen if we turn to the Christian literature, especially the poetry. Take Prudentius, a widely read, in every way popular writer. (I use Dressel's edition, Lips. 1860.) Night is now the type of moral degradation from which the light sets free. Cathemerinon I — *Hymnus ad Galli Cantum,* 25 sqq. —

Hic sompnus ad tempus datus
est forma mortis perpetis,
peccata ceu nox horrida
cogunt jacere et stertere.

and ib. 41 sqq. —

invisa nam vicinitas
lucis, salutis, numinis
rupto tenebrarum situ
noctis fugat satellites.

So throughout. But the poet goes further. On the basis of this assumption, he uses color, without further definition, to express moral attributes. In the *Hymnus Matutinus* (l. 14) we have:

quod quisque fuscum cogitat,

which almost translates an A. S. phrase (S. 371) *Satanus swearte geþohte.* Again, Apotheosis, 126 sq.

Cæcorum cæcos loquor, atra socordia quorum
corde tenebroso verum perpendere nescit.

Hamartigenia, 514 *cum spiritibus tenebrosis.* Or, Contra Symmachum 1. 291 *caligantes animas*; ib. 424 *cæruleasque animas atque idola nigra.* Peristephanon XIII. 26 (*Christus*) *et tenebras de pectore pellit et furorem.* In Beda's account of Gregory and the slaves, former calls Satan '*tenebrarum auctor*', which certainly verges on dualism. Walther (Lachmann 33. 7) calls the devil *hellemôr.*

So much for day and night. Their infinite projections, so to speak, are hell and heaven. Again the old mythology knows no moral distinctions. The underworld is dim, solemn, joyless: not however morally repulsive. Under the teachings of the fathers, this conception was changed. Hell became a place of torture under the rule of the prince of the fallen angels: a world subordinate but opposed to Heaven. It was a place of darkness, of wickedness: thus the two ideas become connected. It was a place of *physical pain,* and darkness become associated with this idea. A remarkable passage (D. 448) shows this clearly. The Hebrew children have just been released from the fiery furnace. We are told previously that this furnace was in a glow, the fire was bright: yet the angel-deliverer is hailed as 'he who rescued them *from the* murk, — the dark place': *se þe hie of þam mirce generede!* It is curious that we find this idea in Prudentius. We must remember that he had at disposal and mostly used the vast range of classical expressions. In Apoth. 141 — speaking of this same subject — the deliverer

piceos . . . furores
comprimit,

that is, parallel to D. 448. But Peristeph. VI. 112 we have a purely classical phrase (again the same subject):

Illis sed pia flamma tum pepercit.

Sweart and *wan* are commonly applied in A. S. to flame, especially of the funeral-pyre. *Wan* is not to be translated with Grein and Heyne *"dunkel, schwarz"*, but, as we shall see, *"lurid"*. Nor can *sweart* in this connection mean *black*. It must express the combination of dense smoke and flame, which fits exactly G. 2415, where the destruction of Sodom is described. Darkness and flame, however, are the prominent characteristics of the underworld. Quotation would be useless: one extract I give to show that in itself darkness was considered a sufficient punishment. Orientius, in his Commonitorium II. 273 sqq.

nunc quære doceri
quam pœnam : factis congrua pœna manet.
Hos tenebræ juges cæca sub nocte manebunt:
his lumen tunc flamma severa dabit.

The righteous, on the other hand, (323 sq.)

Instar flammantis fulgebunt lumina solis
velati niveis splendida membra togis.

This conception with its moral results passed into all branches of literature, and is now a part of ordinary speech, no longer felt as figurative. Some earlier examples are: Wolfram, Parzival, 8 ff. —

wand an im sint beidiu teil,
des himels und der helle.
der unstæte geselle
hât die schwarzen varwe gar
und wirt och nâch der finster var:
sô habet sich an die blanken
der mit stæten gedanken.

Chaucer, C. T. Nonne Prestes Tale 109—116, brings in red and black as types of evil — *boles blake, blake develes, rede bestis* etc. "Black is the badge of hell", says the king in Love's Lab. Lost IV. 3. Hamlet's mother sees in her soul "such black and grained spots"; and, surest proof

of popularity, it passes into burlesque, as in Falstaff's dying remark (Hen. V. II. 3) about Bardolph's nose. A mingling of moral and psychological is Walther v. d. Vogelw. 124. 37, 38 (Lachmann's Ed.). Now for the A. S. — Comparison shows that Beówulf stands totally on heathen ground; Cædmon, still more, Cynewulf, adopt the new figure. First, a striking example of the difference. B. 2327: —

þæt þam gôdan wæs
hreów on hreðre, hygesorga mǽst —

The old king has been told of the dragon's nightly mischief, that even the royal palace was not spared. He becomes sad: he fears he has offended the powerful one against old right: —

breóst innan weóll
þeóstrum geþoncum.

The clerical part of this is very superficial. As result we have the fact, he was sad, actually repentant (unnecessarily); his breast "swells with dark thoughts". This is thoroughly heathen, for he is in anything but a sinful state of mind: the "dark" has the old psychological meaning. Now compare S. 371 *Satanus swearte geþohte.* Here it is downright moral wickedness, and the reverse of sadness; for it goes on to say — "that he would work him a palace up in heaven with the eternal", i. e. had thoughts of successful rebellion. That *þeóster* had the same force as *sweart* is clear from expressions like S. 38 *þis is þeóstre hâm,* and Guthlac 668 *þŷstra þegnas,* i. e. devils. — Let us now take some A. S. expression for light and darkness and see how they are used in Beów. and in Cædmon.

Beorht: 'shining', 'bright'; then 'splendid', 'renowned'. B. & C. both apply it to the sun, houses, treasure, armor etc. Psychologically G. 1603, D. 9 *beorht wela* (prosperity) are matched by B. 128 *beorhte bôte* (compensation). To G. 14 *hæfde beorhte blisse* (in heaven), B. offers no parallel. — A psychological force lies in the verb: B. 1161 *beorhtode bencswêg*; it shows the close connection of light and joy. Cf. too B. 497. The adverb: — S. 214 *wæstmas scînað beohrte ofer burgum* is physical, but S. 295 *beorhte scînað*

gesælige sâwle, is moral. S. 238 *byrhtword ârâs engla ordfruma.* Cf. too Ps. 118. 98 *ic beorhtlîce þîne bebodu lǽste.*

Leóht: used, as in the classical writers, for life itselt — like Lucretius' well known *luminis oras.* B. 2469 *godes leoht geceás,* like Eádgar 22 *on ôðer leóht:* that is, simply 'went to the other world'. No moral suggestion: just as *ǽr he bǽl cure* implies no choice. G. 310 *on wyrse leóht . . . god sette.* Cynewulf uses the adjective often in figurative meaning: *leóht sefa, leóht gefeá, leóht geleáfa* etc. The only use of the adjective in B. is concrete (*leóhtan sweorde,* 2495), whereas G. 676 *wearð me on hyge swâ leóhte.*

Blâc: has no figurative meaning, was too negative a conception. Cf. German *bleich.*

Hwît: 'white', then 'pure'. The general antagonism of moral light and darkness is well brought out in Cynewulf's Christ 895:

þar gemengde beóð
onhǽlo gelâc engla and deófla
beorhtra and blacra . . . .
hwîtra and sweartra.

A moral suggestion is in *hæfde hine* (sc. Lucifer) *swâ hwîtne geworhtne* (G. 254). Only use in B. is concrete — for armor, (1448).

Torht: gleaming. Used of sun, land, sky, the heavenly light. S. 324 *se torhta* = God. G. 2375, 2769 *torhtum tâcne* (= the sign of circumcision). G. 58 *torhte tîre.* Once as simple word in B. 313, applied to Hrôðgâr's palace. With D. 511 *torhtan reorde* cf. use of compound in B. 2552: B.'s voice is *heaðotorht* ("clarisonus", Gr.) as he challenges the dragon to combat:

stefn in becom
heaðotorht hlynnan under hârne stân,

i. e. personification. The bleeding, tortured Andreas is (1248) *sigetorht* (ms. *sigeltorht*).

Hlûtor: 'bright', then 'clear', 'pure'. Applied to sun, water, etc. Cf. Ps. 72. 17 *ys mînre heortan hyge hlûttor and clǽne.* God is *hlûttor heofenes weard.* Christ 293 *hlûtre*

môde. G. 397 *wile .... gesettan heofona rîce mid hlûttrum sâwlum.* Word does not occur in B.

Scînan: in moral sense, S. 307 *sôðfæste men sunnan gelîce scînað in sceldbyrig.* S. 652 *wlitige scînað engla gâstas and eádige sâwla.* In fine, light, whiteness are used as metaphor for "excellent" sparingly in B., abundantly in C. For *moral* excellence C. often, B. not at all. —

Expressions for darkness. Grendel has a few Satanic touches, but very slight, not in any way carried over into moral distinctions. Otherwise with C.

Dim: G. 477 *wæs se ôðer* (sc. tree, the tree of knowledge) *eallenga sweart dim and þŷstre.* The source of all human evil must be painted right black. S. 111 *tô þissum dimman hám,* sc. hell. S. 455 *dimne and deorcne deáðes scuwan.* S. 104 *feónd seondon rêðe, dimme and deorce.* In absolute moral metaphor, G. 685 *on þâ dimman dǽd,* tasting the forbidden fruit, the first sin. "Dim deed" is not unpoetical: we say mostly "dark". — Does not occur in B.

Mirc: cf. D. 448 above. Phœnix 457, like G. 685, *mirce mândǽde.* In B. it is physical.

Blæc: cf. B. 1801:

> *ôð þæt hrefn blaca heofenes wynne*
> *blîðheort bodode.*

A "black raven" greets, "blithe of heart", the joyful dawn! A modern poet — Poe, e. g. — would hardly put it that way. Quite naturally, however, the heathen epos. The raven was bird of battles, preyed on the slain enemy, became in this way a sort of ally to the victors. The two ravens that sit on Oðinn's shoulders are not only bold, but wise and sagacious. Ravens were sacred to the sun-god Apollo: (Grimm D. M. 1[4] 122). When Oðinn became devil, the raven got into disrepute. So Noah sent a *sweartne hræfn* from the ark (G. 1441); and it is what we expect from his color that he proves *feónd* and faithless (1447). S. 71 *blace hwurfon scinnan forscepene.* S. 721 *blac bealowes gâst.* S. 196 *þâ blacan feónd.*

Deorc: B. 160 Grendel is *deorc deáðscûa* with reference to his nightly visits, just as he is (703) called *sceadugenga,*

and (2074) *ǽfengrom*. In C. moral use. So Cynewulf. Cf. Christ, 640 *þâm þe deorc gewit hæfde on hreðre.* Jul. 460 *deorcum gedwildum.*

Sweart: night, the raven, hell etc. are *sweart.* G. 733 *þone sweartan sîð.* The devils are repeatedly called *swearte.* G. 487 hell is *landa sweartost.* In other poems sin, death, punishment etc. are *sweart.* As adverb: S. 371 *Satanus swearte geþohte* (cf. above) and S. 447 *þǽr Satanus swearte þingað.* S. 578 *him þæt swearte forgeald earm æglǽca inn on helle.*

Wan is defined by Grein and Heyne "*dunkel, schwarz*". Bosworth and Leo are better: the latter gives among other meanings "entbehrend, leer einer Sache, der rechten Farbe und Gestalt entbehrend" etc. Grein's definition will not hold. The primitive meaning, i. e. 'colorless', is well brought out in two strikingly similar passages, Chr. 1565, Andr. 1171

(Chr.) (*bið se wǽrloga*) *wan and wliteleás,*
hafað wêrges bleó.

(Andr.) *wan and wliteleás, hæfde wêriges hiw.*

Note that this is *wêrig* = "*fessus*", a negative expression, — not *werig* = "*damnatus*". A good translation for this forlorn, hueless expression is our word "lack-lustre". Naturally this negative conception was not figuratively used. It is applied mostly to flames, where we must not translate "black", but "lurid". Grimm even translates B. 702 *on wanre niht* with *pallida nocte,* D. M. III[4] 226.

Compare Gothic *wans* and *wan*: Ohg. *wan*: and Hêliand, 3282 *ên is thar noh nu .... wan therô werkô.* The A. S. uses the noun: *ân þing þe is wana,* but the adjective had the same force; and Grein ought not to separate into two adjectives.

All this points to a fundamental difference. Had the Beówulf "songs" arisen after the conversion, and under the clerical influence that, according to Heinzel, drove out the simile and introduced the *Artigkeit* sprung from a general *Erweichung des Gemüthes,* the same influence would have

painted Grendel in far blacker colors, would have given him the moral attributes of Satan. The poet however, dealing with a thoroughly heathen subject, satisfied his conscience and profession by referring Grendel in a miscellaneous way to Cain, and then trod the old path of myth and saga without further compunction. The christian influence that animated Cynewulf was positive, and produced some of the finest poetry of the age; the influence of those who composed a Beówulf, or a Finnsburg, was negative, and contented itself simply with covering the more noticeable traces of heathen mythology.

VITA.

I was born March 6, 1855, in Burlington, New Je
U. S. A. In 1869 I entered Haverford College, of wh
my father was president, and received my degree in 18
After a year in business, and another in the study of La
I entered Harvard University, taking my degree (B. A.)
1875. I accepted a position as teacher in Providence, Rh
Island, remaining there until 1878, when I obtained a h
year's leave of absence. This I spent at the Universi
Leipzig. In 1879 I resigned my position and came a
to Leipzig, finishing the winter semester. In April, 18
I went to Strassburg; in September of the same year,
to this university. To the following gentlemen, whose le
ures I have heard, I beg leave hereby to return my sin
thanks: to Proff. Zarncke, Braune, Wülcker and T
mann in Leipzig; to Proff. ten Brink, Martin
Schmidt in Strassburg; and especially to Prof. Hern
Paul in Freiburg.

Francis Barton Gummere

January, 1881.

